DOCUMENT RESUME

ED 157 063 CS 204 212

AUTHOR	Watson, Ken, Ed.
TITLE	A.A.T.E. Guide to English Books 1975.
INSTITUTION	Australian Association for the Teaching of English.
PUB DATE	75
NOTE	65p.
AVAILABLE FROM	Australian Association for the Teaching of English, Inc., 163A Greenhill Road, Parkside, South Australia 5063 ($2.50)
EDRS PRICE	MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS	*Book Reviews; Composition (Literary); Drama; *Educational Resources; Elementary Secondary Education; *English Instruction; Foreign Countries; High Interest Low Vocabulary Books; Language; *Language Arts; Literary Criticism; Mass Media; Poetry; Prose; *Reading Materials; Slow Learners
IDENTIFIERS	Australia

ABSTRACT

One in a series of annual publications, this booklet contains reviews of books relating to the teaching of English and the language arts. The books are divided into 11 categories: teaching principles and practice; composition, writing, rhetoric; source books and kits; books for the slower learner; prose; poetry; drama; language; literary criticism; mass media; and miscellaneous. Also included are an index of books reviewed (listed by title) and a list of the reviewers. (GW)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

Australian Association
for the Teaching of Eng.

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED157063

A.A.T.E.
GUIDE TO ENGLISH BOOKS
1975

Edited by Ken Watson

CONTENTS

Teaching Principles and Practice ... 3
Composition—Writing—Rhetoric ... 13
Source Books and Kits ... 16
Books for the Slower Learner ... 28
Prose ... 34
Poetry ... 45
Drama ... 51
Language ... 59
Literary Criticism ... 68
Mass Media ... 71
Miscellaneous ... 74
Index of Books Reviewed (by title) ... 75
Index of Advertisers ... 76
List of Reviewers ... 76

The *A.A.T.E. Guide to English Books* is an annual publication of the Australian Association for the Teaching of English Inc. It is published on behalf of the Association by A. H. and A. W. Reed Pty Ltd, 53 Myoora Road, Terrey Hills, N.S.W. 2084. Books for review should be sent to the Editor, Ken Watson, 32 Wearne Avenue, Pennant Hills, N.S.W. 2120. Enquiries about advertising should be made to the A.A.T.E. Secretary, Miss Elaine Pascoe, P.O. Box 81, Elwood, Victoria 3184.

CS204212

THE AUSTRALIAN ASSOCIATION FOR THE TEACHING OF ENGLISH, INC.

Patron: Professor A. D. Hope, Australian National University, Canberra

President: Professor James McAuley, University of Tasmania

Vice-President: Dr I. V. Hansen, University of Melbourne

Secretary: Miss Elaine Pascoe, P.O. Box 81, Elwood, Victoria 3184

There is no provision in the constitution of the Australian Association for the Teaching of English for individual membership, but membership is available through a number of Affiliated Associations. Readers interested should write to any of the following:

New South Wales: Mrs J. Moore, c/- E.T.A. of N.S.W., 96 Chandos Street, Ashfield, 2131

Victoria: Veni Scoboria, c/- V.A.T.E., Box 265, Carlton South, 3053

Queensland: Earle J. W. Denning, 20 Fig Tree Pocket Road, Chapel Hill, 4069

South Australia: Michael Cowling, 6 Myrtle Street, Prospect, 5082

Western Australia: Peter Robins, 2 Wren Street, Mount Pleasant, 6153

Tasmania: Mrs Kate Sainsbury, Parklands High School, Box 573, Burnie, 7320

EDITOR'S NOTE

In the past few months there have been steep rises in the price of books. Whilst every effort has been made to ensure that the prices given are correct, readers would be advised to check with their booksellers before ordering. The prices of some books were found to have risen by 30 per cent between the time copies were sent for review and the time the *Guide* went to press.

My thanks are due to the editors of *The Teaching of English, A.C.T.A.T.E. Newsletter* and *E.T.A. Newsletter* (N.S.W.), for permission to reprint some reviews.

Ken Watson

TEACHING PRINCIPLES AND PRACTICE

The Quality of Listening by A. Wilkinson, L. Stratta and P. Dudley (Macmillan) London, 1974, 112 pp, Hard cover, $12.95.

This book is a report on the Schools Council Oracy Project, which was directed by the senior author at the University of Birmingham School of Education from 1967 to 1972. The term 'oracy', an analogue to 'literacy', was coined by Wilkinson to refer to ability in the oral skills of speaking and listening. While the book has a good deal to say about spoken communication in general, its concern is with the assessment of listening ability and not speaking ability.

One of the aims of the project was to develop measures of listening suitable for the age range 11-18. The book describes the authors' rationale for assessing listening in a rather novel way, and sets out the steps taken in constructing three batteries of tests for 10-11 year olds, 13-14 year olds and 17-18 year olds respectively. Each battery comprised tests of content, contextual constraint, register (appropriateness of language for particular situations) and relationship (e.g. among participants in a conversation), as well as a test of phonology at the 10-11 and 13-14 year levels. The test materials are published separately, but the examples discussed in the book give the reader an appreciaiton of their nature and quality.

There is no doubt that the authors' approach to the assessment of listening represents an important advance on earlier practice in the measurement of listening comprehension. They are concerned with developing and assessing a person's awareness of the features and functions of spoken language rather than more circumscribed "listening skills." They argue cogently for the point of view that pupils should be asked to listen to material generated in spoken language situations (e.g. telephone conversations, television advertisements, interviews) instead of to written English read aloud. Their arguments are reinforced by their imaginative use of actual and scripted samples of spoken language from a variety of situations in which they have been highly successful in capturing the richness of language. In communicating their enthusiasm for this approach to the assessment of listening, however, they have somewhat unnecessarily tended to play down the value of the material used in the earlier psychologically oriented studies. The question at issue in these studies was the difference in comprehension of didactic material when presented in spoken as compared with written form. This will surely remain a question of interest for as long as there are backward readers.

The book is a significant publication not only with respect to its explication of listening, but as a piece of research reporting. As the authors say in their preface, "this report differs from some research reports in that it is intended to be read" by teachers and teachers in training and even the intelligent layman. They have succeeded admirably in presenting their material, combining scholarship, fluent and interesting writing and excellently chosen examples of language to produce a very readable monograph on language and listening which can be highly recommended to

present and prospective teachers of English.—D.S. (Reprinted from *The Teaching of English.*)

Language Study, The Teacher and the Learner by Peter Doughty & Geoffrey Thornton (Edward Arnold) London, 1973, 92 pp, P'back, $2.70. **Explorations in the Functions of Language** by M. A. K. Halliday (Edward Arnold) 1973, 144 pp, P'back, $3.40. **Language in Bilingual Communities** by Derrick Sharp (Edward Arnold) 1973, 98 pp, P'back, $3.10. **Language, 'English' and the Curriculum** by Peter Doughty (Edward Arnold) 1974, 96 pp, P'back, $2.70.

'The Schools Council Programme in Linguistics and English Teaching consisted of a team of twelve teachers and linguists working together at University College, London, between 1967 and 1971 under the direction of Professor M. A. K. Halliday, Professor of Linguistics at the College. *Language in Use* was written by the secondary team and published in 1971. This was more than just a book; it consisted of a loose-leaf volume presenting to teachers about 120 lesson units designed to help with language teaching over the whole range of secondary school age.' (Note from the introduction to *Language, 'English' and the Curriculum.*)

Exploring Language, the first book in the series, set out and discussed the general theoretical background to *Language in Use*. Other members of the team were subsequently asked to write in detail about different aspects of Language Study in order to give as comprehensive a theoretical background as possible to the practical programme. In their general introduction to each book Peter Doughty and Geoffrey Thornton state that 'Language Study is not a subject but a process, which is why the series is to be called *Explorations in Language Study*'. One wonders how many Australian teachers regard language in this way although for some years now syllabuses have emphasised that 'language in use' provides the best way for children to develop their language skills. Many teachers remain unaware of the directions and findings of recent language research. In writing these books linguists have attempted to provide teachers with this knowledge as a background to their use of the excellent practical programme, *Language in Use*.

Exploring Language and *Language, 'English' and the Curriculum* are the two most useful books for the teacher of English. The latter examines the particular role of the teacher of English in Language Study and this is an important matter for English teachers who are concerned about their specific contribution to programmes of integrated studies. The book refers in some detail to theory and aims of 'Language in Use' and the ways in which it can be used in the classroom. These two titles are essential reading for all teachers of English. *Explorations in the Functions of Language* contains an important article by Professor M. A. K. Halliday entitled 'The Relevant Models of Language' in which he describes the functions of language for children. This, too, is an important article for teachers to read because the author indicates clearly that children use language for different purposes to adults and teachers should know of these. As Professor Halliday says, 'The implication for a teacher is that his own model of language should at least not fall short of that of the child. If the teacher's image of language is narrower and less rich than that which is already present in the minds of those he is teaching (or which needs to be present, if they are to succeed), it will be irrelevant to him as a teacher.' There is no doubt this series makes an important contribution to teachers' education.—J.R.

Language: Classroom and Examinations by Ian Forsyth and John Pearce (Longman/Schools Council) London, 1974, 82 pp, P'back, $5.10.

Language: Classroom and Examinations is Volume 4 of the Second Series of papers in the Schools Council Programme in Linguistics and English Teaching. Apparently Volumes 1 to 3 have yet to arrive in this country.

The booklet contains two articles. Ian Forsyth's *Language Studies for the Middle Years* is particularly interesting as it is the only account (to my knowledge) of the work done by the middle school section of the Schools Council Programme. It describes materials compiled to illustrate the principle that language is dynamic; it is aimed at eleven-year-olds. The material could thus be viewed as an introductory programme for pupils who will later follow a course based on the Doughty, Pearce and Thornton *Language in Use* (Arnold).

The chief value of the second article, *Examinations in English Language*, to Australian readers is that it contains a summary of Harold Rosen's unpublished Ph.D. thesis. Among Rosen's findings was that a candidate's grade in O Level English could well depend, as much as on any other factor, on what *kind* of topic he chose in the essay paper. In other words, differences between an individual pupil's performances on different types of writing may be very great indeed. The best writing was generated by "open-ended literary or poetic stimuli which encouraged commitment without requiring self-exposure". H.S.C. examiners please note!—K.W.

Every English Teacher by Anthony Adams and John Pearce (Oxford) London, 1974, 157 pp, P'back, $2.35.

Children and Themes by Alan Lynsky (Oxford) London, 1974, 176 pp, P'back, $2.35.

Here are two further titles in the series Oxford Studies in Education, which has already produced such notable titles as Andrew Wilkinson's *The Foundations of Language* and Jones and Mulford's *Children Using Language*. *Every English Teacher* is sub-titled 'A guide to English teaching for the non-specialist', but there are many English specialists who would gain much from its practical approach and its readable distillation of recent research into English teaching. Its focus is on the middle school (i.e. classes in the age range of nine to thirteen); thus it has relevance both to primary and lower secondary teachers. The emphasis on approaches appropriate with mixed-ability classes makes it a particularly welcome addition to the growing number of handbooks on English teaching.

Children and Themes also has a middle school focus. It provides both a theoretical framework for thematic studies and a wealth of practical suggestions (and lists of resources) for sixteen themes. It should prove a useful reference for those who do not wish to be bound by whatever source books are available, but whose time for collecting appropriate material is limited.—K.W.

Language in the Classroom by Douglas Barnes (Open University Press) Bletchley, 1973, 63 pp, P'back, $2.75.

Any teacher who has not read and pondered *Language, the Learner and the School* should place *Language in the Classroom*, which is Block 4 of the Open University Course on language and learning, at the top of his list of books to be read. Mr. Barnes develops a number of the points first raised in his earlier book, and introduces a valuable distinction between teachers who use language for transmission purposes and those who emphasise language as a means of interpretation. Three particularly valuable chapters explore the ways in which children talk with and without a teacher, and the ways in which writing can contribute to pupils' learning. The book is essential reading for those who take their professional responsibilities seriously.—K.W.

Reading, How To by Herbert Kohl (Penguin Education) Harmondsworth, 1974, 181 pp, P'back, $1.70.

This is one of the best books written about teaching children to read. Clearly and concisely, without resort to jargon, Herbert Kohl explains what is involved in learning to read; how we can teach children and adults this skill; how we can help them to develop it; and how we can make reading an interesting and satisfying process for all children when we *really* take into account the interests, needs and abilities of the children we are working with.

Progressive educators are frequently accused these days of dismissing the importance of teaching basic skills or of being ignorant of how to teach them or of paying insufficient attention to them in their zest for developing 'open' learning situations. Herbert Kohl shows clearly how such educators can and do link their imaginative and new approaches in the classroom with a sound understanding of teaching basic skills. All teachers should read this book but Kohl's practical approach to the classroom situation will be particularly useful to those teaching reluctant readers and writers.—J.R.

Fiction in Schools: A Guide to the Use of Puffins (Penguin Books) 1975, P'back. Free on request from Penguin Books, 487 Maroondah Highway, Ringwood, Victoria 3134.

To get something free is very unusual; to find that it is not only free but useful is a rare experience. And *Fiction in Schools* should prove very useful indeed for all teachers, both primary and secondary. As well as containing lists of Puffins, Peacocks and the occasional Penguin grouped roughly according to age, it includes detailed suggestions for nine themes based upon wide reading and a number of practical suggestions for teaching, such as ideas for handling the class novel. Some of the age gradings could be disputed (I wondered about *Breakfast at Tiffany's* for middle secondary) and some of the teaching suggestions clearly have British schoolchildren in mind, but these are minor reservations. Write for your copy now.—K.W.

Language and Literature by Elizabeth and David Grugeon (The Open University Press) 1973, 64 pp, P'back, $2.50.

Every teacher of English from infants' school to tertiary level should read this book. Elizabeth and David Grugeon have clearly and concisely drawn together many different aspects of language research and have shown, with examples, how this research is related to children's development of different functions of language in speech and writing. The section on children's writing is excellent and the transcripts of children's small group discussions, accompanied by analyses of how children have used this talk to learn, should dispel any doubts about the educational value of such talk. Buy it; read it; and use it—again and again.—J.R.

Reading and Teaching the Novel, Vol. 3 ed. Roslyn Arnold (E.T.A. of N.S.W.) 1975, 45 pp, P'back, $1.60 (post free from E.T.A. of N.S.W.).

This third volume of *Reading and Teaching the Novel* includes suggestions for treatment of *The Great Gatsby*, *Tess of the D'Urbervilles*, *A Portrait of the Artist as a Young Man*, *Nineteen Eighty-four* and *Persuasion*. The methods suggested by experienced teachers are varied, ranging from detailed textual study to group projects. Classroom practice is always foremost and teachers should find this volume to be just as helpful as its predecessors have been.—J.W.

Reading: Today and Tomorrow ed. A. Melnick and John Merritt (University of London Press/Open University) London, 1972, 508 pp, P'back, $4.35.

The Reading Curriculum ed. A. Melnick and J. Merritt (University of London Press/Open University) London, 1972, 543 pp, P'back, $4.35.

A massive industry is developing around reading. Each year the results of dozens of research studies are reported in the journals, and each year more and more elaborate reading schemes appear on the market. The most alarming feature of all this is the mystique with which the teaching of reading is being surrounded, so that the classroom teacher is only too ready to deny his responsibility towards the retarded readers in his class, abdicating his position in favour of the 'expert'.

For the English teacher who still recognises that he has a duty towards the less able readers, Herbert Kohl's *Reading, How To* (reviewed elsewhere in this *Guide*) will give much-needed reassurance. If, however, he has time for more reading, a judicious selection of the articles in the two Open University texts will undoubtedly prove beneficial. I suspect that the editors, Amelia Melnick and John Merritt, would disapprove of Kohl's book; certainly many of the articles selected for inclusion tend to overstress the complexities of reading. Nevertheless, there is a great deal of sound commonsense and useful information to be found in both volumes.

Reading: Today and Tomorrow poses two questions: What is reading? What is the present state of reading? Under the first heading are included background articles like Raymond Wilson's 'The growth of the reading public' (from *The Long Revolution*) and 'Research into the language of newspapers' by J. P. Ward, and articles designed to provide the teacher with some basic information, like Kenneth Goodman's 'Behind the eye: what happens in reading'. In the second half the focus narrows, with articles on 'the student reader' and, well worth reading, Perry's 'Students' use and misuse of reading skills: a report to a faculty'.

The Reading Curriculum begins impressively with the L.A.T.E. statement 'A language policy across the curriculum' and groups articles under four key questions: What is the place of reading in the curriculum? How is reading competence developed? What is diagnostic teaching of reading? How is reading assessed? Again, there are many articles here that are worth pondering over. At $4.35 each, both volumes are good value. —K.W.

Teaching the New English in Primary Schools ed. H. M. Saxby and C. Turney (Novak) Sydney, 1974, 328 pp, $5.40.

Teaching the New English in Primary Schools is a distinctively Australian interpretation of some recent thinking about primary school English programmes. Whilst taking account of evidence stressing the central place of a meaningful environment for children's talking, listening and writing at school, the authors retain many elements of a skills-based approach. The selection of the word 'teaching' alongside 'new' in the title is suggestive; as the editors point out, the book '. . . aims to be progressive but retains much that is traditional—the intuitive practices of generations of teachers' (p 2).

An early chapter on linguistics and language development is a very succinct introduction to the field. In many ways it reflects the best aspects of the book as a whole, by being at once an elucidation of research findings, an interpretation of the implications of those findings for the classroom and a helpful point of departure for further reading. Extensive discussions of oracy and listening, written expression, drama, spelling and handwriting (an optimistic statement for modified drill approaches), early reading and reading for meaning follow. In each case, practical suggestions for classroom activities are accompanied by some discussion of research and theory, and some attention to general principles of procedure.

A chapter on the development of literary appreciation is a very stimulating survey in which the author uses a broad categorisation of themes to demonstrate how wide-ranging and significant are current literary resources for children. A teacher who has not read children's books for some years could hardly escape finding her enthusiasm rekindled and a strong impetus towards renewing this basic part of her language programme.

In their introductory chapter, the editors remark that 'the New English is destined to be superseded by the Newer English' (p 2). Perhaps that has already happened, at least at the level of educational theory in Britain. Nevertheless, this book will prove to be a significant starting point for many teachers involved in the highly complex task of supporting children's language learning in Australian classrooms.—G.W.

Children's Reading Interests by F. Whitehead, A. C. Capey and Wendy Maddren (Schools Council Working Paper No. 52; Evans/Methuen) London, 1975, 56 pp, P'back, $2.55.

This is an interim report from the Schools Council Research Project into Children's Reading Habits, 10-15. In the absence of recent data from Australian schools, it is probably as good a guide as is available to the reading interests of secondary pupils in our schools. Certainly there is good reason to assume that a similar Australian survey would reveal much the same picture.

The researchers found that many children in the fourteen-fifteen year age bracket were still drawing most of their reading satisfaction from children's literature, a finding that supports the oft-heard opinion that English teachers tend to force adult literature upon children too early. They found—as has almost every survey of reading tastes—that children read what is available to them. In other words, children will read books of quality if these are readily available in school and class library, particularly the latter. Among their conclusions, this one is worth quoting:

> It is impossible to overstress the influence of the teacher's own knowledgeability about books. The right book brought forward or recommended at the right time can make all the difference to a child's reading development.

I look forward to seeing the final report of what is the largest survey of children's reading habits undertaken in an English-speaking country. —K.W.

Teaching English to Teachers of English by B. Arthur (Harcourt, Brace, Jovanovich) N.Y., 1973, P'back, $3.95.

Explorations in the Teaching of Secondary English by Stephen Judy (Dodd, Mead) N.Y., 1974, 273 pp, P'back, $8.00.

These books are valuable compendia of modern knowledge for the teacher of English, primary and secondary respectively. Each is sound in scholarship but written clearly and without pretension with a wealth of classroom examples to give substance to the theoretical insights upon which it is based.

In *Teaching English to Teachers of English*, Bradford Arthur is concerned with making clear the important implications of modern insights into linguistics for classroom practice. It would be hard to better the lucidity of Chapters One and Two in introduction of these insights. Then straight into linguistics of Reading, with a helpful outline of five strategies readers actually use, and a thoughtful analysis of their development and learning. *My Machine Makes Rainbows* (ed. R. D. Walshe, Reed, 1972) is by comparison closer to the details of good creative classroom practice, but without disrespect to that book, we may say that Arthur's book gives a broader theoretical background and more on reading. The pair would complement one another admirably.

In *Explorations in the Teaching of Secondary English*, Stephen N. Judy builds on the same knowledge and other material to take a closer look at secondary English. His book contains welcome humour, without being in the least un-serious. For those whose hearts sink at mention of Aims and Objectives his brisk and cheerful advice on What to Do When The Behaviourist Comes will make hearts leap up as to a rainbow. Equally succinct and cheerful summaries are made of scholarly findings with practical implications.

The book is set out in 1 *Aims and Issues*, 2 *English in the Schools* (the longest section), and 3 *Problems and Perplexities*. In 2 a typical section,

Getting Started (with a new class), presents about twenty unhackneyed ideas worth considering, without suggesting that there is anything wrong with beginning more conventionally, if that is appropriate. It is hard to think of a new or experienced teacher who would not be refreshed by this book.—G.L. (Reprinted from *A.C.T.A.T.E. Newsletter.*)

COMPOSITION—WRITING—RHETORIC

I'm delighted to hear there's been a heavy demand for *Explorations in Children's Writing*, edited by Eldonna L. Everetts. The E.T.A. of N.S.W., which acts as agent for the U.S. National Council of Teachers of English, has had to re-order solidly to meet this demand.

I reported last year that this book carries a beautiful exposition of James Britton's ideas on the teaching of writing (by Britton himself), plus articles on the 'components of writing' and the capacity of all children to write creatively, and answers by Britton and others to vital questions on literature, English, the writing process, and more. This commendably succinct book of 120 pages is available at $3.20 from the E.T.A. Business Manager, 96 Chandos Street, Ashfield, N.S.W. 2131.

Another fascinating publication from N.C.T.E. is the new *They Really Taught Us How to Write*. (It is currently on order by the E.T.A. of N.S.W.). The uniqueness of this book comes from the method of choosing its 33 contributors: the N.C.T.E. questioned a large number of American students, winners of writing awards, in order to locate the high school teachers who 'really taught them how to write'—and then it asked these teachers for accounts of their best teaching ideas.

The ideas are organised into pre-writing activities, the writing process itself, and evaluation practices. The authors focus on types of student writing (e.g. journal, short story, play, exposition); writing based on the study of literature; the use of non-print media and newspapers to teach writing; and how to get students to edit and evaluate their classmates' compositions. (Paper, 147 pp, probable price $3.75, from Ashfield address above.)

No less fascinating—and even more immediately practical—is *An Idea Book for Acting Out and Writing Language K-8* by Gary L. Gerbrandt (paper, 68 large pages, an N.C.T.E. pub.). For fans of America's brilliant young educator James Moffett, this little book by one of his disciples is exciting news. Though it covers the whole kindergarten-primary range, it is also concerned with the early years of high school. What seems most significant to me is that this book and its method could easily be applied to any remedial writing problems in our high schools. (By which I don't want to imply that the author's intention is only remedial.)

Here, from a practitioner, is the most lucid exposition I have yet seen of the virtues of small group teaching/learning, how to get the groups started, how to grow and change with their development, and how to take timely action to avoid their pitfalls.

Moffett in his bulky books made drama practised in small groups the basis of a dynamic teaching of the language arts. Unfortunately those books were programmatic, theoretical, unspecific on how-to. Gerbrandt, after wide experimentation in his schools-district, gives precise directions on how to 'Act Out Language', how to 'Write Out Language', and how to 'Write Down Language'. (Available soon from the Ashfield address above: probable price $3.95.)

Before leaving the subject of the N.C.T.E.'s publications, I should refer to the constant attention paid by its journals to the teaching of writing. I wish more Australian teachers would subscribe to one or more of these journals—expensive though they are and the sending of a bank draft troublesome. The monthly *English Journal* is most relevant to the

problems of our secondary schools ($US15.00 to N.C.T.E., 1111 Kenyon Road, Urbana, Illinois 61801, U.S.A.). It ran a bulky special number on writing in December 1973 and will probably run another soon. The smaller *English Education* journal ($US5.00) is sometimes interesting and in January 1975 ran a valuable special on writing. Similarly *Research in the Teaching of English* ($US5.00), usually too academic for teaching purposes, ran a special on research into writing, Vol. 8, No. 2, 1974. Then there is *College Composition and Communication* ($US5.00) which is steadily devoted to issues of writing—for senior to tertiary levels, though easily translatable to all levels of our high schools.

One of the frequent contributors to these N.C.T.E. journals is Peter Elbow. He has recently written a book under the intriguing title, *Writing Without Teachers* (Oxford Uni. Press, New York, 169 pp, paper). It is aimed at adult writing groups but many of its ideas could be used with bright secondary classes. This would be an excellent book for groups of teachers who wish to meet periodically—in a country town, say, or a region of the big city—in order to do some writing themselves and discuss writing problems. Elbow's thesis is that you can get along quite well without a writing teacher, by means of mutual stimulation and criticism. For three years now, the Teachers' Writing Group of the E.T.A. of N.S.W. has carried on very successfully in such a way . . . not *exactly* 'writing without teachers'!

Indispensable for every school library is the first authoritative guide for writers published by the Australian Society of Authors, *The Australian and New Zealand Writers Handbook* (A. H. & A. W. Reed, Sydney, hard cover, 196 pp, $6.25). It deals with the 'Business of Writing' and the 'Craft of Writing', and provides a 'Directory' of publishers, periodicals, literary awards and literary organisations. Contributors include Tony Morphett (on writing for TV), Patricia Wrightson (on writing for children), J. M. D. Pringle (on a 'plain style'), and there are articles on problems of writing in Australia, writing for radio, educational writing and editing, copyright, preparing a manuscript, correcting proofs, etc.

Teachers who are exploring the value of pictures in a writing programme should examine the Scholastic Book Services' 'Programme in Writing/ Awareness' called *Come to Your Senses*, by David A. Sohn. It's a package deal: 4 filmstrips (each 36 frames), 32 separate photos, 7 posters, and a small but sensible 'Teaching Guide', all for $49.50 (Agent: Ashton Scholastic, P.O. Box 579, Gosford, N.S.W. 2250). The pictures are drawn from prize-winning entries in Scholastic's art and photography competition for students. It is an effective look-talk-write approach and the 'Guide' gives plenty of help in training perception, using all the senses, understanding relationships, searching out the drama that is part of everyday life, and extending incidents to the telling of stories.

Only now available in this country is Lou Kelly's *From Dialogue to Discourse—an Open Approach to Competence and Creativity* (Scott Foeman, 1972, paper, 372 pp, $5.69; through Ashton Scholastic address above). At first glance I thought it was yet another hefty American rhetoric for college and university students. Instead it's a splendid account of how an outstanding teacher leads his (senior) class into talking and writing about their real, living experience. The best spirit of the 'new English' seems to me to breathe through this book: I couldn't put it down. In Australian conditions it is not a book for class-set use, but any teacher who believes in an experience-centred English, an Eng-

lish without formal textbooks or (my pet aversion) snippety theme textbooks, should look at Kelly's approach and give it a chance to change his teaching forever.

To move from such a spirited book to the massive and pretentious *How to Write and Speak Better* by Reader's Digest is to step from sunlight to deep shadow. The Digest's high-pressure marketing will inveigle thousands of earnest Australians into sending for this book in the belief that it is an enlightened statement of the most up-to-date ways to improve one's use of language. Instead it is tedious and indigestible and it will defeat them. Quite incredibly it begins with a lengthy rehash of traditional school grammar: 'There is no need to be frightened by grammar'—and the next 20 or so pages peddle the same useless stuff that has for generations turned kids off an interest in the language. Nor is there any attempt to explain the contributions of more recent grammars to our understanding of language. Nearly all of the rest of the book is as useless as this or else it retails advice that has been given in any number of books before. If you are tempted by the mail-order brochure, don't send the cash—take it 'on approval' and have a hard look. At $13.70 posted, ask yourself if you can't get brighter, more helpful reading in a few well-chosen paperbacks on aspects of language improvement.—R.D.W.

Children Write: David Holbrook discusses the teaching of English with Robert Dernelly, Lorna Hannan, Chris McKenzie and Gerry Tickell. A tape recording of a broadcast reproduced by permission of the Australian Broadcasting Commission (Cambridge University Press) 1973, $11.00.

David Holbrook's analyses of children's writing remain controversial but the issues he raises about the functions of writing are basic ones which require much more research and consideration before teachers can develop a better understanding of how they can assist children to develop skills in written language. There is no doubt we are indebted to David Holbrook for focusing attention on the significance of children's imaginative writing. What is the function of such writing for children? How important is it in relation to other functions of writing? How does the teacher receive such writing? Should he grade it? Should he mark out all the errors in expression? In this tape David Holbrook discusses some pieces of writing by Australian children with four Australian teachers of English. Lorna Hannan puts the problem succinctly: What is the special value of the child writing her story down in comparison to painting a picture or creating a mime? This is a very useful tape for teachers and teacher educators because the participants do raise important questions about children's writing and because they do express different points of view which are likely to spark off some lively discussion amongst groups of teachers and create awareness of some of the important functions of writing.—J.R.

SOURCE BOOKS AND KITS

Dimensions ed. R. Twigg and R. Adams (R. J. Cleary Publishing) Sydney, 1975, 420 pp, Hard cover, $6.95.

The Preface to *Dimensions* states that it is designed as a fully integrated course in English for students in Year 10. Like most books of its kind, this one offers a wide range of material for varied activities and stresses the idea of the interdependent nature of school studies.

The material is divided into sections headed "Dreams and Fantasy"; "Portraits and Impressions"; "Discord"; "War"; "Towards an Understanding" (family love, marriage, Christian love, etc.) and "Through Young Eyes". It would be impossible to give a fair idea of the kind of material offered for discussion, writing, drama activities, language work, etc. The index lists all the names you have come to expect in a source book with perhaps a wider variety than you would have in the less expensive and smaller books. The ten full-page colour plates do add attraction to the book and the choice of literature is most acceptable. The same problem arises with this book as with its competitors on the market, and that is that the book still has to be used selectively and purposefully by the teacher and pupils. There is often little to choose between these source books and choice is probably made in the end on the personal appeal it has for you. This book is visually appealing without recourse to elaborately different types of print or illustration. The content is wide-ranging and if used effectively could realise the aims outlined in the Preface. It certainly competes well in a crowded market.—R.A.

A Hat Full of Dreams by Susan Corrin (Holt Saunders) Sydney, 1974, 112 pp, P'back, $3.25.

In this source book there are sections about dreams and other worlds—real and imaginary. The pupil is often asked to make an explicit analytical response to his own description of dreams and fantasies. Children do use language to come to terms with all sorts of experiences but they are usually unconscious of this purpose. Teachers go beyond the bounds of their professional competence when they encourage such conscious introspection on the part of their students. There are interesting extracts and poems in this book but some suggestions for activities are too specific to allow the reader to develop his own response while others are given in general abstract terms which would be difficult for senior pupils to respond to. This is a source book which would need to be used with discretion by the teacher.—J.R.

Mainstream English I and II by J. R. C. Yglesias and L. E. Snellgrove (Longman) 1974, 89 pp, P'back, $4.15 each.

These work books are highly structured with specific questions and tasks for pupils to follow. The coloured illustrations, maps and diagrams are most attractive but the activities suggested do not give pupils the opportunity to explore their own areas of interest or to develop their own response to the material presented.—J.R.

In His Own Image ed. J. Ward and K. Wardrop (Macmillan) Melbourne, 1974, 197 pp, P'back, $4.50.

Take My Hand a While ed. D. Donovan (Holt Rinehart) Sydney, 1975, 151 pp, P'back, $2.50.

In His Own Image is a source book with a difference. The editors have taken key passages from books commonly used in about Year 10—*Lord of the Flies, The Black Cloud, My Crowded Solitude, To Kill a Mockingbird, Shane* and a dozen others—and have grouped around each a variety of resource material—poems, cartoons, reviews, photographs, newspaper cuttings. Such a design is sure to recommend itself to hard-pressed teachers at this level who are looking for ways to build units of work around these texts; many will want class sets and all will want a copy for their own shelves. The book includes excellent but unobtrusive suggestions for individual and group activity.

A pleasing feature of *In His Own Image* is its layout. The publishers must be complimented on a book that is appealing to the eye even though no use is made of colour.

Denise Donovan has also drawn upon well-known books in compiling *Take My Hand a While,* which is one of the Level 3 titles in Holt's Impact Series. Here, however, the choice of lengthy passages from such books as *To Kill a Mockingbird* is much harder to justify. Miss Donovan has compiled an anthology, not a source book providing a range of activities, and a major justification for the use of an anthology is that it introduces new material. There is some new material here, but a great deal of it is already easily—some might say too easily—obtainable elsewhere. Years 9 and 10 hardly need anthologised passages to introduce them to Segal's *Love Story* or Zindel's *My Darling, My Hamburger;* they find these books quite readily for themselves. And Soyinka's *Telephone Conversation* must rate as the decade's most widely anthologised poem. On the credit side, there is an excerpt from Jaap ter Haar's novel *Boris* that sent me searching for the book in the library. The book offers selections illustrating three themes: 'Friendship', 'Kinds of Loving' and 'Togetherness'.—K.W.

Rich and Poor An English Wallet by Patrick Hare (Basil Blackwell), Oxford, 1972. Cards: $3.45. Teacher's Book: $1.15.

Aimed at junior secondary classes, *Rich and Poor* is a resource unit that can be used with a group of four pupils. Thus, if the teacher wished to have all the pupils working on the theme at the same time (something which these days is hardly necessary) he would need eight or nine wallets. The wallet contains four copies of each of four theme passages (drawn from Dickens, Joyce, de Maupassant and Moliere) with accompanying activity cards, and a collection of thirty-two cards containing, poems, newspaper cuttings, pictures, advertisements and the like, all linked to the theme. The English origin of this material does not seem a drawback, but some of the material is too insubstantial to be of much use. Nevertheless, if the teacher is prepared to have groups working on different activities at the one time, the purchase of one or two of the wallets could be a useful addition to a class's resource material.—K.W.

Futureprobe by Arthur Cotterell and Nigel Collins (Heinemann Educational Books) London, 1974, 168 pp, P'back, $4.40. Plus **Teachers' Book,** 48 pp, $1.75.

At a time when more people are believing that the future is not a fast approaching rocket-like knock-out punch for all of us, but rather the outcome of what we do right now, it's good to have a collection of writings that extrapolates from past and present into the nature of the future world. *Futureprobe* contains poems, stories, polemic statements, and what the authors call "scenarios", about life beyond the twentieth century; a mass of material to stimulate older secondary students to think about the world they and their children might encounter.

The first two chapters are a run-up for those that follow. They provide a number of examples of what writers in the past and present have said about the future, and examine important historical events that have shaped our present world and are likely to influence the future. When enough speed has been achieved in the run-up, students take off into the rest of the book, and the point of departure can be anywhere in the first two chapters. The landing point is any chapter that interests them, since the rest of the chapters are self-contained explorations of different aspects of future life or the forces determining it. The book is not designed for steady plodding from chapter to chapter.

There are some problems. The authors tend to make their own hypotheses sound like statements of fact, and sometimes fail to raise enough questions for students to explore. This occasionally induces a feeling of inevitability rather than possibility about the future situation being imagined. Also, there is too much tripping into technological wonderland (blissful or horrendous) and too little material about possible psychological and social revolutions that will affect man's view of himself and his relationship to the natural world and his own institutions. Human beings are seen too often in *Futureprobe* as helpless dummies to be manipulated by machines or automaton-like government officials.

Layout is crisp and many of the photos and illustrations are stimulating. The *Teachers' Book* is a useful source of class activities and contains the names of many books, films and pieces of music that students can use to explore further the ideas they have found interesting in *Futureprobe*. —P.J.

Living Expression 4: Ourselves And Our Relationships by Terry Hayes and Richard Campbell (Cheshire) 1974, 189 pp, Hard cover, $5.50.

Certainly one of the most ambitious and polished theme books for say Year 10 level. Nine themes (One of the mob, Consider yourself at home, No worries, The price you pay, When will you learn?, Rights and responsibilities, Truth and honesty, Violence, Love and hate, Being an Australian), for each of which is supplied about 10 pages of 'Anthology', about eight pages of newspaper cuttings, and about five pages of a suggested programme of approach which last feature is very well handled and one of the main advantages this book has over much of its competition. The arrangement of the material within the book may, however, be less than convenient.—G.A.C.

Explore and Express Book 4 by K. D. Watson, D. C. Reid, R. L. Wilson, J. L. Foster, R. M. Adams (Macmillan) Melbourne, 1974, 190 pp, P'back, $4.95.

If you tend to judge new course books by flipping through the pictures, the unit-titles and the poem titles, you will miss some of the most valuable qualities of this book. As the Preface indicates, the authors have tried to present complete literary works rather than extracts, and for Year 10 students this is in keeping with the reading standards one could expect at that level. Of the eight complete short stories in the selection, 'The Children's Campaign', in the unit *Man and War*, deserves particular attention. Although the story is a fantasy, it is within the realms of possibility and the horrors of war become more frighteningly real because the army personnel are children. Many writing experiences, drama improvisations, and discussion points could emerge from that story which arouses some important questions about man and war. In fact, the unit *Man and War* offers a variety of responses to that theme which might have been treated before by students in less depth.

The Language work offered in the book is so interesting and purposeful that one sympathises with students whose earlier experiences with synonyms, cliché, parody, bias, and context-words have been only with dreary repetitive exercises. Here the language comes alive and the exercises should appeal to even the most reluctant. The comparison offered between the original *Ozymandias* and a changed version is an excellent way of make relevant points about the function of language in poetry and could provide several valuable lessons on poetry evaluation at either a simplified or complex level depending on the class response.

Although the authors have concentrated upon a few selected themes—*Man and Machines, Man and War, Man and Insects, The Frames of Circumstance*—there is a great variety in the material offered and a balance between serious, and light-hearted but important literature. All aspects of English are covered with drama scripts, improvisation suggestions, complete short stories and suggestions for further reading, introductory linguistic concepts and writing topics.

The book is highly recommended for many reasons, not the least of which is that students should find that English can be relevant, inspiring and fun. At $4.95 the book may be rather expensive, but class sets used on a rotating basis will provide experience not covered in other course books.—R.A.

Perceptions: Ups and Downs by Donald Murdoch, Wendy Cutting, Judy Stewart (Macmillan) 1974, P'back, $3.75.

The 'ups and downs' of this book are the emotions of happiness, fear, loneliness, anger and contentment.

As well as poems, pictures and stories, there are interesting written and oral exercises in poetry, prose and vocabulary extension.

What makes people happy, afraid, lonely, angry or content? What part is played by health, age, riches, imagination, disaster and popularity? What can we do to make people more content? Why are people afraid of ghosts, poverty, snakes and school? These are some of the questions raised.

This book would be an asset to the teacher of English in the junior classes of High School.—U.J.W.

The Nelson Language Stimulus Programme (Thomas Nelson) Ontario, 1973.

Titles: *Manspace*; *Space 1, 2, 3, 4*; *Mediamind*; *Media 1, 2, 3, 4*. (*Manspace* and *Mediamind*—Hard covers; other titles P'back).

At first glance, some of the materials in the *Nelson Language Stimulus Programme* might seem rather gimmicky, but teachers would be unwise so to dismiss them. The programme is very well articulated, and soundly based on the work of Britton and Halliday. The underlying theory of the series is concisely expounded in a free booklet, *The Nelson Language Stimulus Programme: The Theoretical Base and Objectives*, which is worth possessing for its own sake. Indeed, it would be hard to think of a better document on which to base a teacher's own programme-building for Forms I-IV.

Levels 1 and 2 of the Programme (*Magic Seasons* and *Multiworlds*) are intended for the primary school, though the latter could easily be used in First Form. Level 3 (*Manspace*, $4.95; *Manspace Teacher's Guide*, $4.75; *Space 1, 2, 3, 4*, $1.50 each). Level 4 (*Mediamind*, $4.95; *Mediamind Teacher's Guide*, $4.75; *Media 1, 2, 3, 4*, $1.50 each) and Level 5 (*Timescope*, $3.75) are all intended for the secondary school. The hard-covered stimulus books—*Manspace*, *Mediamind* and *Timescope*—are highly imaginative, brightly coloured, and certain to arouse the initial interest of pupils, though there is a certain sameness about the artistic work which is rather surprising since several artists were involved. The paperback booklets—*Space 1, 2, 3, 4*, and *Media 1, 2, 3, 4*,—rely mainly on large black-and-white photographs of uniformly excellent quality for their appeal. *The Teacher's Guides* are full of imaginative suggestions for using the materials. The series is well worth close examination and could prove particularly useful with average and slightly below average classes. —K.W.

(Reprinted from *Newsletter* of N.S.W. E.T.A.)

Visual Discussions: 2 Which Way? by David Adland (Longman) London, 1974, P'back, $3.60.

The introduction makes it quite clear what the purposes of this book are. It states "this book is designed to provoke an argument. . . . The visual impact is directed first towards a spoken response, and then towards creative activity. Thus it is a starting point for discussion on violence, education, art, town planning, television, advertising, war, hunger, social misfits, and the environment."

There is little doubt that the book would provoke argument, but my argument would be about the value of presenting children with the kind of material the book presents. There are the now-familiar, but still disturbing photos of war, starvation, violence, and horror, with a variety of poems, newspaper extracts, and quotations to reinforce the point that the world is full of such horror and destruction. Does this really need to be stressed in the classroom to the degree that children are advised to do a project on "the history of imprisonment and torture-chains, stocks, rack, the gas-oven", or "Devise an entertainment on violence; songs, poems, sketches, advertisements, etc."?

It is hard to find any redeeming features of this book when the subject is so overwhelmingly distasteful. I suspect that it would actually en-

courage the very behaviour it purports to find inhuman. Alternatively, it could be very distressing for the less mature pupil of the age-group it seems to be directed towards (Year 9 and Year 10?) When the market for theme books offers a wide range of alternatives, this book would be the very last on my list of priorities.—R.A.

The Quest by Eric Williams (Edward Arnold) 1973. Stage One: Elements (intended for 11-14 year-olds) 165 pp, P'back, $2.95. Stage Two: Creatures (intended for 11-14 year-olds) 135 pp, P'back, $2.95. Stage Three: Trials (intended for 11-14 year-olds) 152 pp, P'back, $2.95.

The presentation of these theme books may not be as arresting as some we have seen recently but there is no doubt about the high quality of the contents. The author has drawn widely and well from myths and literature to provide readings around themes which should certainly provoke the discussion, writing and drama he suggests at the end of each section.

I am particularly impressed by the detail he includes in his suggestions for the ways in which pupils might go about these activities, particularly drama where some most imaginative suggestions have been given. The activities remain open-ended but such careful attention to their planning and organisation with many questions to stimulate the pupils' imagination and to draw attention to different aspects of the work in hand seems to me essential if pupils are to work confidently and successfully in these ways. The author emphasises the pupils' personal response to literature and asks them to relate this to their own experiences. There are now many good theme books for this age group but sets of these must be a useful addition to those already in the junior school.—J.R.

Who Needs You ed. Barbara Field (Holt, Rinehart and Winston) Sydney, 1974, 152 pp, P'back, $2.50.

In these days of 'dipping into' texts, this book runs the risk of giving students a brief taste only of a number of novels. But each extract is accompanied by an exhortation to read the whole novel, others by the same author and others with a similar theme. Therefore, the book, one of Holt's *Impact* series, could be very useful in junior secondary classes in directing students' reading.

The extracts, poems and photographs are interesting for the range of personal relationships revealed in them and should evoke much good class and small group discussion. The book might also find ready acceptance in junior form social science lessons if the emphasis is placed on the relationships rather than the literature.

One small, disconcerting aspect of the book is the inclusion of subheadings through the novel extracts. Otherwise, the book is attractively produced in a sound binding, with clear type face, appropriate black-and-white photographs and some line drawings.—J.F.

Across The Board ed. Neil Fuller (Macmillian) Melbourne, 1974, 276 pp, P'back, $4.50.

The author states that the underlying principle guiding the selection of material for this source book is that it should stimulate thought and feeling, providing scope to use a variety of methods and approaches. It is also compiled and structured so that it provides links between different 'subjects' in a number of different areas of the curriculum.

The book offers a wide range of traditional and modern, serious and humorous poetry. There are prose extracts from James Thurber, Ivan Southall, Anton Chekov, Dickens, Samuel Johnson, Stephen Spender and others. The drama selections include Eugene O'Neill's one-act play *Ile* and an excerpt from Anouilh's *Antigone*. The emphasis in the book is on writing, talking and reading. Perhaps *Sohrab and Rustum* and *The Eve of St. Agnes* could count as part of drama work if you were trying to make the book widely encompassing.

The layout of the material is fairly conventional, with cartoons and photos (black and white) used for illustrations. Personally, I prefer this kind of layout, which allows you to read the words without straining to decipher them from multi-coloured backgrounds.

This book certainly provides a pleasing range of material, particularly the poetry, but the teacher using it will need to think hard about his purpose in using it, and make sure the pupils are conscious of developing the skills the book aims to encourage. There is so little direction given that important skills could be ignored unless the teacher remedies this.

This is perhaps an inherent danger in using any one source book as "the text-book", and I'm sure the author does not intend it to be used for a year's work. Certainly, if the book is used selectively it could enlarge the range of material available to pupils for discussion, writing and thinking. For this purpose it is to be recommended.—R.A.

Horror, A Modern Myth by Marcus Grant (Heinemann Educational) London, 1974, P'back, $3.60.

If your pupils are interested in Frankenstein, Dracula and Dr Jekyll and Mr Hyde, then this is the book for them. It traces the history of these 'monsters' from the original stories to the contemporary variations in horror films. Illustrations are particularly striking.

As well as units of work on the various aspects of horror in our literature and life, there are discussions on why such stories intrigue people.

This is a thoughtful book which should guide children to think about what they see in films, in addition to what they read in popular fiction and in comics.—U.J.W.

Into the Mirror by Jill Garrick and June Frater (Holt Saunders) Sydney, 1974, 150 pp, P'back, $2.50.

As the title suggests, *Into the Mirror*, another of the Holt Impact Series, aims to develop self-awareness in its readers. There is a series of extracts, pictures, cartoons and poems which are entertaining in themselves but which should provoke serious discussion among adolescents.

The wide range of topics includes gambling, drugs, conformity, racism, class-consciousness and conservation.

Both Australian and overseas authors are included. Among them are Michael Dransfield, Anthony Burgess, A. D. Hope, Ogden Nash, Isaac Asimov and Ray Bradbury, to name but a few.

Although no actual exercises are included, discussion should arise naturally from the extracts.—U.J.W.

A Sense Of Myself by R. Turton (Westbooks) Perth & Sydney, 1975, 210 pp, P'back, $2.95.

Any anthology of what are mainly extracts from longer pieces of work causes me at least to have some reservations. One sometimes laments the lifting of a passage from the context of a novel and the placing of it in a collection alongside other pieces.

However, this is generally an interesting collection. As the title might suggest, each passage is concerned with a woman writer's efforts to come to terms with some aspect of herself or of the female in general. Gentle, ironic, occasionally bitter, the collection is well blended.

The book might well provide interesting reading for senior secondary students—girls and boys.—F.C.

Looking Back ed. John L. Foster (Edward Arnold) London, 1973, 140 pp, P'back, $2.45.

Approaches ed. Peter Abbs (Heinemann) London, 1974, P'back, $2.85 ea.

Titles: *Into Action*, 39 pp. *Our World*, 38 pp, *Asking Questions*, 50 pp. *Creating for Ourselves*, 58 pp.

Drably presented, *Looking Back* may not appeal as a class set, but one or two copies for staff use would certainly be a good idea. Themes of childhood are generally successful, and *Looking Back* provides a generous selection of passages about childhood drawn from autobiographies. Among the authors represented are Richard Wright (in an excerpt from *Black Boy*), James Kirkup *(The Only Child)*, Camara Laye *(The African Child)*, Clifford Dyment *(The Railway Game)* and Janet Hinchman *(King of the Barbareens)*. A very useful collection.

Peter Abbs is well known for his *English Broadsheets*. The four volumes of *Approaches* have a similar visual emphasis, even though colour is not used. *Creating for Ourselves* offers poems, photographs, stories, newspaper cuttings as stimuli for creative writing. *Asking Questions* asks the reader to react to material on love, violence, work, advertising. In both of these there are questions and suggestions, but *Our World* offers, without question or comment, an anthology of prose, poems and photographs covering the span of human life. The last volume, *Into Action*, provides a number of starting points for dramatic activity, usually in small groups. Sets of all four volumes are worth inclusion in the English Department's stock. They should prove particularly useful in Years 9 and 10.—K.W.

Life-Language Series (Hodder & Stoughton) Sydney, 1973, approx. 16 pp, P'back, 80c each.

Titles available in booklets include *Survival* by Richard Bach; *The Pop Scene* by George Bryant; *People are People* by Bernard Gadd; *Names* by Stuart Middleton; *Falling Out* by Peter Timmins.

These student-teacher booklets will be of interest to teachers and learners of English, Social Studies and General Studies, Forms I-IV. They are specifically aimed at increasing pupil awareness of the functions of language in human experience. The authors explore controversial issues within the pupil's own experience by questioning techniques. Each topic is analysed into a conceptual structure and activities are suggested which aid the exploration of ideas and the clarification of values. Teachers will find many ideas here to assist them in the development of themes, and in the technique of open-ended questioning and facilitating

pupil-inquiry. Stimulus material is open-ended, without artificial boundaries on expression as in the *Viewpoints Series*.

Survival attempts to identify conditions necessary for people to survive in harsh environments, or where there is danger from other people. Rachel Carson's *Silent Spring* is used to explore the question, 'Can the Environment survive Man?' *The Pop Scene* examines language and ideas of the pop-world. Some of the material is now dated, but the structure of questions is just as valid for *Tommy* as for *J.C. Superstar*. *People are People* encourages pupils to examine how language communicates attitudes to race and race relations, using the multiracial society of New Zealand as a sample study. There is an interesting selection of stimulus material, and a useful bibliography of fiction, non-fiction and drama for further activities. *Names* investigates the process and effect of labelling —people, occupations, goods, places, etc. This is a particularly lively unit relying upon a great variety of questions. *Falling Out* examines an emotional experience of personal or social discord, with special emphasis on the functions of language. Many suggestions are made for group discussion, writing and acting out.

The Life-Language Series is an integration of theories on open-classroom teaching, and questions curricula (see Kohl, Postman and Weingartner, Silberman *et alii*) with research on language in learning (see Barnes, Britton, Rosen *et alii*). While some of the booklets lack substance, their methodology will assist teachers trying to develop their own synthesis of theory and practice in classrooms.—P.A.D.

Viewpoints 1: Living With Your Environment. 2: Living With Yourself. 3: Living With Others by Terence and Marie Sweeney (Hodder & Stoughton) 1973, P'back, $1.45 each.

Viewpoints is a series of three English mini-texts for 12 to 14-year-olds, which may also be of interest to teachers in Social Studies or General Studies. Each booklet of 40 pages has a selection of prose, drama and poetry, with some illustrations, related to the themes: *Living With Your Environment, Living With Yourself, Living With Others*.

This series would appear to use themes, however, only as a strategy for selecting materials. There is no effective analysis of concepts underlying the themes, nor any development of activities which relate the extracts to pupil experience. The narrow range of extracts further limits the usefulness of the themes. For example, *Living With Your Environment* examines environment in a very simplistic way, stressing stereotypes of city and country life, and romantic ideas of nature and animals.

The Preface claims that the series will help pupils 'improve their listening, reading, discussing and writing skills.' It is disconcerting to meet closed questions, comprehension and writing exercises which relate only to content of extracts. Listening skills focus only on verbal stimulus, usually from teacher talk. The artificial divisions made within writing activities would do little to encourage self expression through language. The arbitrary divisions are highly analytic, e.g. Words in Action/ Listening/ Speaking/Writing Skills/ Write for Yourself, and would appear to contradict much of the current research on language and learning.

The authors suggest that the series be used in conjunction with other publications, *Challenge, World of Challenge*, to constitute a unit suitable for a school term. Teachers may find some of the extracts useful, but I suggest that the units do not represent genuine thematic inquiry, either for English or Social Studies, and the pupil activities must be used in part only, if at all.—P.A.D.

Workshop in English: The Sea Craigie College Language Project (Holmes McDougall) Edinburgh, 1971, boxed kit, $45.

Apparently designed for upper primary and lower secondary classes, the Workshop provides scope for class work, group work and individual activity. As well as a comprehensive teacher's book which explains the rationale behind the project and gives detailed suggestions for using the material, the kit contains nine colour slides, a record, and booklets and cards to service four sub-themes: 'The Seashore', 'Octopus', 'Dreams, Mysteries and Adventures' and 'Dangers of the Deep'. The material is attractively presented and its Scottish origin does not appear as a disadvantage. It is a pity that it was not offered for review earlier; it probably would have found a readier market here in 1971 than it will now, when the range of English materials is so much greater. Still, it is certainly worth examining as a possible addition to the English Resource Centre.—K.W.

Messageways I—On a Small Planet ed. H. P. Schonheimer (Cassell) Melbourne, 1974, 189 pp, P'back, $3.95.

The introduction states 'the books are designed, quite deliberately to move beyond the aimlessness that has become part of the malaise of Western society and of much of Western education'. To achieve this ambitious aim there is 'a stronger social-ethical strand than in many previous sourcebooks'.

Certainly the book offers numerous suggestions for group and individual activities in drama, oral expression, media study, and writing. The pages are colourful and attractive with extensive use of various type-faces and illustrations and photos. Sometimes the pages seem over-crowded and too stimulating but certainly many children would at least be attracted to its contents—reluctant readers particularly.

Again it is hard to isolate any features of this book which would justify it as better than similar books. Certainly the **amount** of stimulus material provides variety and is a prop for the overworked teacher but the introduction carefully warns that the teacher still has a definite teaching role.

I would be inclined to buy a personal copy of this book to try out some of its ideas. It will not appeal to every teacher—it verges towards being gimmicky, but buy a copy yourself. It is worth it as stimulus material for you to use selectively.—R.A.

English 13/14 ed. R. S. Fowler and A. J. B. Dick (George Allen and Unwin) London, 1974. 288 pp, P'back. $4.15.

This book is number three in a five-volume series which aims 'to bring language and literature at all levels to life through discussion-based teaching'. *English 13/14* includes twelve thematic areas ('Of bullying', 'Of revenge', *etc.*), each of which offers a couple of poems, two or three prose extracts, and some basic questions on language and evaluation. The selection of material is good, and relatively unfamiliar (though the ubiquitous flogging of Stephen Dedalus appears yet again). It seems a pity that the book has been so parsimoniously illustrated.—F.B.

BOOKS FOR THE SLOWER LEARNER

Interest Books (Nelson) London, 1973, P'back, $1.75 each.

Titles: *Starters 1, 2, 3, 4* by John Hunt. *Please to Remember* by James Learmonth. *Take a Part* by John Foster, Ray Jenkins and Rony Robinson.

The four 64-page booklets entitled *Starters* each contain nine passages of between 1000 and 1500 words per passage. The majority of these passages are factual accounts of extraordinary feats of human courage and endurance (e.g. stories of survival after being washed over Niagara Fall; after being buried alive by an avalanche or a mine cave-in; after falling from a plane without a parachute).

Other passages are to do with the unusual or the inexplicable (The Loch Ness monster; E.S.P,; Abominable Snowmen; U.F.O.s; Ghosts) while a few centre on animals (the attempt to mate the giant pandas Chi-Chi and An-An; the slaughter of Harp Seals; the predicament of a north Canadian town invaded by 50 polar bears).

Sentence structures and vocabulary increase in complexity from *Starters 1* to *Starters 4*. Even so the language remains very simple throughout and the books would be suitable for use with upper primary or remedial junior secondary classes.

Please to Remember is the poetry anthology advertised as a companion volume to Starters 1 and 2. However, the subject matter and the level of difficulty of many of its poems set it apart from the *Starters* books and it is best regarded an as anthology in its own right suitable for use in the junior secondary school. Twelve of its sixty-four poems are written by adolescents who have also contributed a page of haikus and a couple of pages of very imaginative concrete poems. Although the poems are not formally organised according to theme, one quarter of them are about animals. Some of the animal poems are purely descriptive but most of them contain very pointed and at times bitter comments on man's mistreatment of animals (e.g. 'We are going to see the Rabbit'—a poem describing how thousands of people travel miles to see the last surviving rabbit in England feeding on the only patch of grass left in the country only to find that he has burrowed into the earth to escape them). Various other content groupings of verse are also evident (8 poems on various aspects of nature; 4 poems on perceptions of the world as seen through the eyes of children; 3 on tramps; 3 on child-parent relationships). Nonsense and humorous verse make up a quarter of the collection. These lighter poems serve as a very necessary contrast to some of the anthology's bleaker works (e.g. 'Ballad of Birmingham'—about the death of a small negro child during a freedom march in Birmingham, Alabama).

Take A Part contains five plays:

1. *The Whole Truth* (Ray Jenkins). Reading parts for 7 boys and 7 girls. A class of fourteen-year-old English schoolchildren have to organise a mock trial as a class assignment. They decide to simulate an English Juvenile Court. Initially there is chaos in the classroom until Billie, a girl who has just been before the magistrates in a children's court, begins to explain what happens there. The class becomes very subdued as she explains her 'crime'—stealing a wall can opener for her destitute mother whose arthritic fingers prevented her from using a normal canopener.

2. *Five Green Bottles* (Ray Jenkins). Reading parts for 3 boys and 2 girls. A mother gets her children off to work or school on a rushed weekday morning. Amid the confusion of gulping down meals, blaring radio, bickering brothers and reading the paper aloud grandfather receives a letter informing him that he is playing in a bowls tournament and the daughter a letter telling her she has a new job. Both are ecstatic about their success. Overall not a very exciting play.
3. *The Torch* (John L. Foster). A radio play which focuses on violence in English football—both on the field and among the spectators. Twelve male and two female speaking parts with opportunities for total class involvement in the chorus chanting of football fans.
4. *Why Shouldn't I?* (John L. Foster). Fifteen speaking parts (7 female 8 male). A radio play but could easily be adapted for the stage. Sally Smith, sixteen, becomes friendly with Reggie Morton, a boy slightly older than herself. Sally becomes pregnant and is involved as an accomplice in a larceny. How has she come to be in this predicament? What will become of her? The play focuses on these questions.
5. *The People Versus Christopher Columbus* (Rony Robinson). Fifteen acting parts plus a jury of twelve and the rest of the class could be easily involved as court reporters, members of the public etc. Columbus is put on trial for discovering America and hence making the world a far worse place to live in. The prosecutors witnesses, include Martin Luther King and a Vietnamese peasant. They all grimly outline the evils of American society and the pernicious influence of America on the world at large. The defence witnesses (The President of the U.S.A.; John Wayne; Svetlana Stalin and Dr Spock) naturally extol the virtues of America.

The play could be adapted to the Australian context by trying Captain Cook instead of Columbus.—P.Y.

Sounds and Silents by V. Hoogstad (John Wiley) Sydney, 1974, 136 pp, P'back, $1.95.

As long as it is understood that *Sounds and Silents* is not planned as a total reading programme, but simply designed to meet a vital need in one area of reading, Mrs. Hoogstad's book should prove valuable for pupils with reading difficulties in late primary and junior secondary classes. A phonics work book, it gives thirty-one units of work on the various vowels, consonants and blends. The first section of each unit introduces a new element, and gives responsibility to the teacher to ensure each pupil's thorough familiarity in that before he goes on to exercises, games, reading and writing activities based on that sound.

I hope future editions of the book will eliminate the 'Final Score' brackets (Good, Fair, Bad) from the revision sections. These could reinforce the sense of failure in those not making progress.—R.L.

Solos by Kathleen Wood (Hart-Davis) London, 1974, 30 pp, P'back, $1.30 each.

Titles: *All the Long Night*; *The Tree by the Gap*; *Tea-Break*; *Grandpa Joe*; *Five Miles from Fenbury*; *Happy Birthday, May*; *Sixth Sense*; *The Cry of a Dog*.

Of recent years publishers have been making laudable efforts to meet the needs of retarded readers in the 13-16 age bracket. Attractively produced if rather over-priced, this series could make a useful addition to the range of remedial reading materials available in the secondary school. Their worth would have been much greater had the stories themselves been less pedestrian.—K.W.

Orbit Series (Macmillan) Melbourne, 1975, 80 pp, P'back, $1.25 each.

Titles: *Cassandra* by Amanda Johnson. *4 S.S.* by Else Edwards.

Designed to accompany the source books *Hey, English Is Easy* and *Hey, English Is Fun* (reviewed elsewhere in this *Guide*), *Orbit Books*, if one may judge from the two titles offered for review, provide rather more demanding reading than the *Solos* reviewed above. They are also somewhat more interesting to read, and have an Australian content. They should be useful for retarded readers of fourteen to sixteen.—K.W.

Club 75 (Macmillan) London, 1974, P'back, $1.25 each. Titles: **One From Three Makes None** by John Kitching; **The Goalkeeper's Revenge** by Bill Naughton; **Mini Prize** by Delia Huddy; **The Hundred** by Irma Chilton; **Michele** by Barry Pointon; **It Never Rained** by Michael Morpurge.

Club 75 is a most attractive series for retarded readers. Most of the titles are aimed at junior secondary pupils, but some—like *Michele* and *One From Three Makes None*—will appeal strongly to 14 or 15-year-olds. Unlike many such series, the stories in *Club 75* have undeniable quality. *The Hundred* and *Mini Prize* are particularly good. Despite the British setting, these little books deserve to find their way into the hands of Australian youngsters. Highly recommended.—K.W.

Patchwork Paperbacks (Cassell) Melbourne, 1975, 100 pp, P'back, $1.50 each.

Titles: *The Last Voyage* by Barry Carozzi. *The Gulls of Green Gully* by Michael Hamerston. *Old Bagga* by Roger Vaughan Carr.

By now *Patchwork Paperbacks* are deservedly well known as being particularly valuable for retarded readers. My only reservation about them is that the arrangement of the words on the page has caused more than one potential reader to reject them as being 'poetry'! The three most recent titles in the series provide for a variety of reading tastes. Barry Carozzi's fantasy, *The Last Voyage*, is a haunting story, reminiscent of *A Wizard of Earthsea*. *The Gulls of Green Gully* will appeal to boys interested in trail bikes; *Old Bagga* evokes sympathy with the plight of old people. All three should be purchased for use in slow learner classes.—K.W.

Down Your Way and other classroom plays by Rony Robinson (Nelson) London, 1974, 80 pp, $1.95.

There are six short plays in this collection, designed for the retarded reader in upper primary to lower secondary.

The plays can be acted as "radio" plays in the classroom with sound effects where appropriate. The number of characters varies from seven to twenty-six in the plays and each speaking part is quite short and simple. Although retarded readers need simple reading tasks, the plot of these plays is also extremely simple and rather childish so it is doubtful if they would hold the interest of any but the most unsophisticated High School student. The reluctant reader who has nourished himself on a diet of television is unlikely to find the exploits of a group of giggling school girls absorbing reading or acting.

While it is useful to have suitable scripts for pupils to work on at times, these plays do not offer much stimulating material unless the teacher used the situations as a stimulus to improvisation or pupils' own writing. Even then it would not be hard to find more suitable material readily available in news items, books and television. The plays are really more suitable for primary school as a reluctant secondary school pupil might well become more reluctant.—R.A.

Barcoo Series (McGraw-Hill) Sydney, 1974, P'back, $1.00 ea.

Titles: **Adventure on the Reef** by Ian Gordon; **The Yellow Beach Buggy** by Ian Gordon; **Hit-and-Run** by Wal Watkins.

Reluctant readers up to the age of fourteen years and remedial readers with reading ages of ten and over will both enjoy these books. They have clear print, excellent illustrations, and the lively adventures given will attract readers. The development of relationships among the protagonists and the raising of issues of real concern make for worthwhile reading.

Adventure on the Reef opens with sixteen-year-old Brenda Walker's leaving Melbourne to live in Cairns, and her unhappy beginnings at Cairns High. She is soon involved in forming the Barrier Reef Protection Club and makes friends in the process. School excursions, the Club's suspicions and capture of the men poaching live corals from the reef at Green Island, provide plenty of realistic adventures. *The Yellow Beach Buggy* continues the Club's Barrier Reef adventures.

Hit-and-Run concerns Danny's coping with guilt after hitting a nine-year-old girl whilst driving at high speed in conditions of dark and rain. Both boys and girls would enjoy this short novel and would probably see its resolution as justified.—R.L.

Trigger Books (Ulverscroft Foundation) Leicester, 1973, P'back, n.p.

Titles: *Top of the Pops* by Cliff Parfit; *Nobody's Girl* by Cliff Parfit; *The Champ* by Cliff Parfit; *The Case of the New Motorbike* by V. A. Pryce; *Spring Holiday* by Margaret Swann; *Out West* by A. J. King; *Bert the Hell Driver* by P. Stephenson; *Hot Foot Nat* by P. Stephenson.

These titles will be welcomed by remedial reading teachers. Level of difficulty is for reading ages eight to ten years, interest level teenage. The settings are chiefly city ones, the characters (as befits the U.K. scene) are of different racial groups. In *Nobody's Girl* the West Indian characters are named as such, but in *Top of the Pops*, *The Champ* and *The Case of the New Motorbike* black characters are only shown as such in the illustrations. Racial issues per se are not raised, and friendships and groups include both black and white.

Top of the Pops shows Ken's group wanting to make their own record, and, with help, achieving their aim. The record won't sell, but the group's own satisfaction is worthwhile. In *Nobody's Girl*, Joan's unpopularity and her problem of being too fat are both changed for the better. *The Champ* shows Gary caught between the desire of his uncle and his

father that he become a champion boxer, and his own interest in animals.

A set of *Trigger Books* is well worth investing in. The large, clear print is arranged in short sense lines, and there is little print on each page. While the stories are simple, and to a large extent superficial, values discovered by the protagonists add an extra dimension to this range of books for less able readers. Recommended.—R.L.

Hey, English Is Easy; **Hey, English Is Fun** ed. M. Stewart and T. Doyle (Macmillan) Melbourne, 1975, 126 pp, P'back, $3.50 ea.

A most attractive pair of source books for the slow learner in about Years 8 and 9. Layout is good, with a clever use of different varieties of typeface and plenty of colour. The arrangement is broadly thematic, treating such themes as pop music, humour, changing fashions—most of them bound to capture the imagination of pupils. I intend to order class sets.—R.D.

PROSE

Taste of Cockroach and Other Stories ed. John Griffin and Warwick Goodenough (Australian Association for the Teaching of English) Adelaide, 1974, 155 pp, Hard cover, $2.95.

There is a number of interesting things about this anthology. One of them is that most of the stories are by women—eleven out of eighteen, if my reading of the section 'Who are the Writers?' is correct. By way of contrast, only ten of the thirty-eight stories in 'Festival and Other Stories', a volume that currently reflects what is happening in the Australian short story field, are by women. And in the recently published *Classic Australian Short Stories*, edited by Judah Waten and Stephen Murray-Smith, the numbers are even more imbalanced—six by women out of a total of thirty-eight stories.

A second matter of interest is that many of the stories appeared originally in publications that most anthologists would probably not deign to look at; e.g., *Man*, *The Australian Women's Weekly*, *Women's Realm*, *The Sun News-Pictorial* (Melbourne), *The Western Mail* (Perth), and *American Girl*.

Add to the above points of interest that the anthologists are John Griffin and Warwick Goodenough, two people involved deeply in what one still has to call the 'new' English, and you have a revolutionary situation and possible the raison d'être of *Taste of Cockroach and Other Stories*.

Having said all that, I must confess that while I was reading these stories I was puzzled: so many of them were promising but didn't quite succeed; the brilliance of others was flawed by structural faults or by lack of sublety. 'What were the editors up to when they collected this lot?' I was asking myself. One thing was obvious: they were pushing the theory that what's good enough for *Meanjin* or *Southerly* or *Quadrant* is not necessarily good enough for a collection that is being assembled for young adolescents groping their way to the perception of what great short story art is.

I have no doubt at all that their theory is right, and I think that the practice of teachers in the classroom will confirm their discernment even to the point of discovering that the one culling from *Meanjin* won't work very well with pupils at all. Nor, I venture to predict, will Michael Wilding's adult piece, 'As Boys to Wanton Flies', originally published in *Thor*, as nasty a piece of writing as one could dread to meet between birth and death.

But back to the women, and not because 1975 happens to be I.W.Y. On one side are the 'professionals', those whom I know as successful writers of children's books: Christobel Mattingley, Joan Woodberry and Esta de Fossard. On the other are women whose names I've not encountered before: Nora Dugon, Barbara Foy, Louise West, H. M. Tolcher. And so it goes, as Vonnegutt says.

But does it, and if it does, what is the significance of eleven women supplying material for a book that is primarily for the most difficult of literary audiences, the young habitues of our thin and rowdy culture. Could it be—one hesitates to say it in 1975—that their closeness to the production and nurturing of children enables them to write with an insight and sympathy that awakening adolescents will respond to? The contents

of this volume suggest that it does. Perhaps editors Griffin and Good-enough would like to prove me wrong by publishing another volume in which male writers are in the majority. On the evidence here, apart from the title-piece by Allan Baillie and stories by Donald Stuart and Morris Lurie, I think that they would find it difficult to do so. All honours here to Christobel Mattingley for 'White and Witchety', Justina Williams for 'White River', and B. J. Dyllon for 'Snow in Summer'. I must add however, that if Morris Lurie could be persuaded to write a dozen like 'My Greatest Ambition', the editors would find it easy enough to compile another anthology.

This is a good collection of stories for Years 9 and 10. In them you will find bravado, love and shame, fear and courage, pathos and humour, and, implied, philosophical musings as to what existence is all about. There are city stories and country stories, stories of war and politics and stories that deal most sensitively with human relationships. For the most part the writing is simple and direct and the structures are undemanding. And there are enough themes to keep any class busy for two years. It is a collection that, in that horrible but so apposite expression, 'gets to the place where the children are at'. It could well be that after reading it they may wish to go on to read more accomplished practitioners of the short story art.—P.K.F.

The Dancing Bear by Peter Dickinson (Penguin) Harmondsworth, 1974, 239 pp, P'back, $1.00.

The Ghosts by Antonia Barber (Hutchinson Unicorn Books) London, 1974, 190 pp, Hard cover, $1.80.

Josh by Ivan Southall (Heinemann New Windmill Series) London, 1973, 179 pp, Hard cover, $1.95.

Island of the Blue Dolphins by Scott O'Dell (Heinemann New Windmill Series) London, 1973, 150 pp, Hard cover, $2.10.

The Endless Steppe by Esther Hautzig (Heinemann New Windmill) London, 1973, 215 pp, Hard cover, $2.10.

The Narrow Path by Francis Selormey (Heinemann New Windmill) London, 1974, 184 pp, Hard cover, $2.10.

A Wedding Man is Nicer Than Cats, Miss by Rachel Scott (Heinemann New Windmill) London, 1974, 192 pp, $2.10.

Peter Dickinson is rapidly emerging as one of the finest of modern writers of children's novels. His range is extraordinarily wide: *The Dancing Bear* is as far removed from *The Weathermonger* as one could possibly imagine. It is an historical novel set in Byzantium in 558 A.D.; in it, Dickinson shows that he is the equal of Rosemary Sutcliff in his ability to re-create a far distant age. Like most of Rosemary Sutcliff's novels, *The Dancing* Bear is for able readers.

Perhaps the finest children's film of the last five or so years is *The Amazing Mr. Blunden*, which was based on Antonia Barber's *The Ghosts*. The book is now available both in a Puffin edition (under the film title) and in the hardback Unicorn edition, which, incidentally, has an excellent cover design. It would make an excellent class novel for pupils in Year 7, especially girls, and the film should be seen by all pupils in Years 7 and 8.

Amongst the New Windmill titles offered for review is a welcome re-issue of *Island of the Blue Dolphins*, a novel that provides rewarding

study for Years 7 and 8. Also available in the New Windmill Series is Southall's *Josh*, probably his best book and certainly worthy of consideration for class use in, say, Year 8.

The New Windmill Series also provides some interesting titles in the field of autobiography. *The Endless Steppe* is a first-rate account of a young Polish girl's exile to Siberia during World War II. It would be very suitable for use in girls' classes in Years 8 and 9 and could be grouped with *The Diary of Anne Frank* and *Bitter Herbs*. *The Narrow Path*, the story of a Ghanaian boy's conflict with his father, appears to be autobiography cloaked with a thin veil of fiction. Since it does not have quite the quality of *The Endless Steppe* I would not be inclined to use it as a class novel, but would include a copy or two in the class library or wide reading scheme for Years 8 and 9. *A Wedding Man*, a fascinating account of the teaching problems arising as a result of a sudden influx of Indians and Pakistanis in a Yorkshire town, may well prove of more interest to teachers than to their pupils, though selections from it will no doubt engage class attention. Again, a few copies could be included in the class library for Years 9 and 10.—K.W.

Globe Books (Macmillan) 1975. **What It's All About** by Vladim Frolov (translated by Joseph Barnes) P'back, $1.75. **Dangerous Spring** by Margot Benary (translated from the German by James Kirkup) P'back, $1.75. **The Traitor Within** by Alexander Cordell, P'back, $1.35. **A Single Light** by Maia Wojciechowska, P'back, $1.35.

This new series of paperbacks certainly widens the choice of literature available to young readers. *What It's All About* (for Years 9 and 10) is the story of a teenage boy in modern Soviet Union at the time of the breakup of his parents' marriage because of his mother's love for another man. *A Single Light* (for Years 9 and 10) tells the sad story of a deaf mute girl in a Spanish village who becomes the focal point of the community's violence when she disappears with a priceless Renaissance statue of a baby which she has accidentally found and which has become, for her, a substitute for the young baby she had once cared for until its death. *Dangerous Spring* (for Years 8, 9, 10) is set in Germany at the very end of World War II when German civilians know the war is lost and wait, somewhat fearfully, for the arrival of American troops. Karin is almost seventeen and in love with a young pastor who, like her own family, has opposed the Nazis. It is only in these last days of the war that Karin and her young brother realise something of its horrors at first hand when the village they have fled to is attacked by Americans and defended, on orders, by German soldiers who know the war is lost. Least certain in its different cultural setting is *The Traitor Within* (for Years 7 and 8), which tells the story of Ling, a young Red Guard whose village is frequently attacked by paratroopers from Taiwan and whose father is thought to have fled to the Taiwan traitors. The author says the book is based on a story told to him by a Director of a commune during his visit to China and the reader is aware of the author's lack of experience of the culture he writes about.

As well as dealing with universal problems of youth and growing up this set of novels vividly portrays life in other cultures and nations from the viewpoint of those who live there and this extension of experience is a valuable one for all readers. Suitable for junior and middle school readers these novels would be of certain value in an integrated studies programme.—J.R.

It's Like This, Cat by Emily Neville (Heinemann New Windmill Series) London, 1975, 179 pp, Hard cover, $2.10.

From its opening sentence, 'My father is always talking about how a dog can be very educational for a boy. This is one reason I got a cat', to the closing scene where the whole family are toasting the cat with champagne, the book focuses on Dave Mitchell, a fourteen-year-old schoolboy in New York and on his determination to keep a cat in his parents' apartment. It is because of 'Cat' that Dave gets to know firstly Tom Ransom, a young man rejected by his father because of his failure at university, and later Mary, a girl of his own age. The growing relationships between Dave and these two people are handled with considerable subtlety, as is the relationship between Dave and his father. A book that students in Years 7 and 8, especially boys, should really like.—P.Y.

The White Mountains; The City of Gold and Lead; The Pool of Fire by John Christopher (Hutchinson Unicorn Books) London, 1974, 151 pp, 156 pp, 156 pp, Hard covers, $2.10 each.

John Christopher's splendid *Tripods Trilogy* is now available in well-bound, attractively presented volumes in the Unicorn Series. They make compulsive reading, particularly for boys, and should certainly be included in wide reading schemes designed for Years 7, 8 and 9. Indeed, *The White Mountains* would make an excellent class novel for boys' classes in these three Years, not only because it tells an exciting story but because it makes the reader reflect on what freedom really means. Highly recommended.—K.W.

Nancekuke by John Branfield (Hutchinson, Unicorn Book) London, 1974, 160 pp, Hard cover, $1.95.

Nancekuke is the name of a chemical warfare experimental laboratory in Cornwall. Helen's father worked there and his mysterious death causes tension between Helen, a sixth form student, and her mother. Just before his death, Helen's father gave her the address of a journalist who convinces her that her father's death was caused by his work.

Helen and the journalist try to convince the mother to sue for compensation but she is struggling to cope with three younger children and the effects of her husband's death on the family. Helen's position is also compounded by exam worries and the increased independence and responsibility that come to her from her new roles with the family and the journalist who is the first person interested in her as an adult.

Her problems are helped by her drama class which is preparing an unscripted play for performance. The play becomes an indictment of chemical warfare. They begin with Wilfred Owen's 'Gas! Quick boys, quick! An ecstasy of fumbling'.

The drama rehearsal scenes demonstrate the author's experienced observation of adolescent behaviour. He gives a sensitive portrayal of a girl entering the adult world, and in a convincing story he doesn't romanticise the problems. The school play succeeds but Helen is swallowed up by the bureaucracy of government officials who successfully deny that she has any case for compensation.—E.T.

Where Do We Go From Here? by Josephine Kamm (Hutchinson Unicorn Book) London, 1974, 152 pp, Hard cover, $1.75.

The author is a very successful writer for adolescents. Her previous novels, *The Young Mother* and *Out of Step*, are very popular with girls in the 13 to 15 age group.

This novel, however, has not attracted any popularity with these girls. School readers quickly see through the facile characterisation. The attempt to show a girl with a crush on a male teacher especially fails to convince. Characters are outlined with comments like this: 'The trouble with Charlotte was that she had so many fears, and most of them stemmed from her lack of self-confidence.' Much of the dialogue is stilted and artificial. Not recommended.—E.T.

That was Then, This is Now by S. E. Hinton (Armada Lion) London, 1975, 126 pp, P'back, 90c.

The last lines of this novel sum up the important and painful discovery its young hero, Bryon, makes:

'I am too mixed up to really care.
And to think, I used to be sure of things. Me, once I had all the answers. I wish I was a kid again, when I had all the answers.'

Bryon and his foster-brother Mark are sixteen and the action of the novel covers a year's events. Mark and Bryon are inseparable and Bryon loves Mark like a brother. Yet as the year progresses the boys grow differently. Mark is a tough hustler, always with plenty of money. Bryon falls in love with Cathy, whose bright young brother M & M becomes hooked on hard drugs. Cathy's and Bryon's efforts to save him are fruitless. The horror of finding that Mark is involved in the drug scene is the experience which shatters Bryon's childhood forever—'that was then.'

The morality of the book hinges on the 'this is now'. And it is no easy morality depicted in simplistic terms. The strength of the novel in fact rests on the faithful-to-reality way in which the complexity of any moral question is presented—and the pain of making choices and the complexity of motivations behind the decision finally taken. Bryon's 'this is now' will inevitably become part of a future 'that was then'. But for the moment we know that he has discovered the awesome nature of our world where we must view with suspicion all those who 'know the answers.'

Written in the first person by Bryon, the novel avoids the trap of overt moralising (compare *In Spite of all Terror*). The style evokes what seems to be an authentic world of the American teenager of this period.

Recommended for Years 9 and 10.—M.P.

Storymakers 1, 2, 3. A collection of Short Stories ed. Anthony Adams, Esmar Jones, Alan Cattell, Stan Hill (Harrap) London, 1974. No. 1, 150 pp; No. 2, 158 pp; No. 3, 133 pp; Hard covers, $3.35 each.

These books are collections of stories for use in the 2nd, 3rd and 4th Forms of Secondary School and deals with life in our present society. There is a considerable variety of styles, backgrounds and authors (William Saroyan, Katherine Mansfield, Damon Runyon, Ernest Hemingway, Arthur C. Clarke, Alan Marshall, Graham Greene, Muriel Spark, Arnold Bennett *et al.*). Following each story there are questions, with the degree of difficulty increasing from Book 1 to Book 3.

The stories are well chosen, the questions are thought-provoking but the appearance of the books is slightly old-fashioned and they might appeal more to the already keen reader rather than the reluctant ones though the brevity of some stories is an asset here. The quality of the literature is not disputed but the degree of appeal is dubious. An inspiring teacher could overcome this and even encourage further reading of the selected authors.—R.A.

Science Fact/Fiction ed. Farrell, Gage, Pfordresher, Rodrigues (Scott, Foresman) U.S.A., 1974, 394 pp, P'back, $3.00.

In his introduction to this collection of science-fiction stories, Ray Bradbury sums up some of the history of science-fiction, and his account is nearly as interesting as some of the stories which follow. Cutting through the rhetoric he indulges in to stress the claim he makes that science fiction foresaw many of the events and discoveries of our age, it

is still necessary to recognise the wide interest expressed in science fiction stories and the writing skills employed. Perhaps because of their probable prophetic qualities, such stories are even more exciting. As the year 1984 draws near, that point becomes even more pertinent.

One of the indisputable values for the teacher of science-fiction stories is that they seem to appeal to the pupils for whom any other kind of imaginative writing is totally unappealing. For that reason alone they deserve favourable consideration.

This collection is gathered under headings like *The Road to Out*; *Mind Waves*; *Organic Dilemma*; and *Future Reviewed*. Some famous names appear in the index of authors—Arthur C. Clarke, H. G. Wells, Arthur Koestler, Ray Bradbury. At the end of the book there is a collection of discussion questions on each story, along fairly conventional lines like "Do you consider this a humorous or a serious story? Or is it both?" "What does the author mean by . . . ?" I was hoping for some highly imaginative questions which might indicate to teachers the questioning trends of the future!

However, this is not to overlook the high quality of the stories in this book. They are not necessarily easy stories to read, and the reluctant reader will need to be very involved in the plot to continue. Nevertheless, as suggested above, these stories might just motivate such readers in a way conventional literature has failed to do so before.

It is not hard to understand why readers become avid fans of s-f after reading stories such as *Crabs Take Over the Island* by Anatoly Dnieprov, *Constant Reader* by Robert Bloch and Ray Bradbury's *There Will Come Soft Rains*. There is a tremendous range of subject matter, and linguistic styles in the collection, and the book could never be called boring, provided the teacher allows the pupil to choose from the contents. Many related drama, writing and language activities could be developed after reading some of these stories and the collection is certainly recommended for senior classes. Apart from the highly imaginative content and stylistic variety the book offers, the stories vary in length considerably and it is possible to make suitable choices without reading the whole book. To increase pupils' range of reading material, this would be a good starting book. Don't be surprised then if pupils become "hooked" on s-f.—R.A.

Sixteen Modern Short Stories ed. W. R. Jennings (Whitcombe & Tombs) Sydney, 1974, Hard cover, $3.95.

A conservative but sturdy format contains a very interesting selection of modern short stories. As the editor remarks the selection is modern in two senses: firstly the majority of stories have been written in the last two decades; but more importantly the themes are ones which tend to reflect contemporary problems and issues: racialism, the 'generation gap', immigration, the plight of the aged and others. Timeless though these problems are they are themes with which students can identify easily.

The stories vary considerably in theme and setting. Judith Wright presents a perceptive character study and personal conflict in an Australian setting in 'The Lame Duck', Stan Barstow creates the tension of an

actor's first performance building to an anti-climax; Ronald Dahl utilises his interest in collecting antique furniture to produce an amusing and ironic tale about a 'Parson's Pleasure'. Alex La Guma's touching story of a black mother and her children travelling in South Africa and their offence against the code of apartheid blends touches of humour with pathos.

The stories are entertaining, challenging and provocative. They should generate valuable discussion amongst students in the range of Years Nine to Eleven.—G.J.C.

POETRY

Poem Pack: Poems for small group discussion (E.T.A. of N.S.W./Development Books) Sydney, 1975, $4.50 (post free from E.T.A. of N.S.W.).

In this pack there are five copies of eight cards. On each card there are two or three poems and some have a large black and white photograph on one side which can be used as a stimulus for the children's own writing. For small group discussion this presentation is excellent and most pupils should find this attractive and interesting material to work with. The notes that accompany the cards on separate sheets are excellent. The teacher is given an outline of the function of small group talk, sections of a transcript to exemplify points mentioned, and some suggestions for questions and activities suited to each poem. The suggestions are tentative and open-ended so that teachers can adapt them to the needs and interests of different classes. There is an interesting range of poems for Years 7 to 10, many of which will be new to school pupils as they have not appeared in previous source books or anthologies. *Poem Pack* provides a valuable set of source material in a most useful form—J.R.

Tapestry ed. Eric Williams (Edward Arnold) London, 1974, 96 pp, P'back, $2.95.

Telescope ed. Eric Williams (Edward Arnold) London, 1974, 96 pp, P'back, $2.95.

Eric Williams' *Dragonsteeth* was the outstanding poetry anthology of 1972. It was aimed at the 13-15 age group; last year he followed it up with *Looking Glass*, for senior pupils. Now, with *Tapestry* for the 11-12-year-olds and *Telescope* for the 14-16 age group, the range is complete.

Without doubt, these are visually the most attractive verse anthologies on the market. The poems themselves are well chosen, though the Australian content is, perhaps inevitably, almost nil. If you see a use for verse anthologies in the junior and middle forms of the secondary school, these volumes are hard to pass over; introducing some Australian material to supplement their offerings should not prove very difficult.—K.W.

I'd Need Four Eyes—Poetry Anthology for Form I ed. Mira Ashton (Rigby) Adelaide, 1974, 88 pp, P'back, $2.25.

Mira Ashton states in the introduction to this Form I Anthology of poetry that it is a general and desirable rule that Form I English course work should be 'centred on observation by the students of themselves, their families and the world around them.' With this rule in mind the anthology has been structured around a number of suitable themes such as 'Us', 'Around Us', 'Everyday', and 'Daydreams and Dayfrights'. There is a section entitled 'Just for Fun' which, as the name implies, is simply to be enjoyed.

The poems for each theme section are well-chosen, high in interest for pupils in the age-group for which they are intended. They are nicely assorted too in terms of time and place and tone e.g. Genevieve Taggard's 'Millions of Strawberries', cheek by jowl with Sylvia Plath's 'Cut' (excerpt) and 'Catalogue' by Rosalie Moore with Ralph Waldo Emerson's 'Fable'.

38

The illustrations are not too profuse and they too are nicely assorted, some in brilliant colour, a few photographs, some drawings, always apt to the theme they support.

I am not sure that the binding of this anthology would stand up to much handling. However, it is an anthology I'd like to use and the poems should stimulate interesting work in various forms.—J.R.

The First Paperback Poets Anthology ed. Roger McDonald (Uni. Qld Press) Brisbane, 1974, 195 pp, P'back or boards, n.p.

Using The First Paperback Poets Anthology by Geoff Page (Uni. Qld Press) Brisbane, 1974, 20 pp, n.p.

Where else to find poems by Michael Dransfield, Rodney Hall, David Lake, Roger McDonald, Rhyll McMaster, David Malouf, John Manifold, Judith Rodriguez, Thomas Shapcott, Vicki Viidikas and another nine Australian authors, together with talking points and discussion questions for students and teachers? Invaluable.—G.A.C.

The Real Imagination—An introduction to Poetry by Admont Gulick Clark (Science Research Associates) U.S.A., 1972, P'back, 488 pp, $6.93.

The implied aim of the book is quite ambitious, to provide a way for students to make their own discoveries about the elements of poetry and develop critical standards for judging the worth of a poem. The aims are laudable but the format of the book seems to contradict those aims. After reading the poems (a wide and varied selection from many well-known poets) the student is then presented with several possible answers to questions following the poems. If they choose the right answer, they proceed. If they choose the wrong answer, their mistake is corrected before they proceed. I found this sophisticated game of 'Snakes and Ladders' rather irritating. It makes no allowance for the "tentativeness" we now recognise as critical to linguistic development, and the notion that there is some absolute answer to poetry evaluation, is implied rather too strongly. Admittedly the 'How To Read This Book' instruction states 'There are no absolutely correct answers; there are only closer and closer approaches . . . etc.' My quarrel is with the format of the book which seems to attempt to find a magic formula for understanding poetry in a rigid, predetermined way.

If you are still interested in the book, it does contain about 150 poems under the headings *Alienation*; *Communication*; *Beauty*; *Society*; *Brotherhood*; *Death*; *Love*; *Nature*, etc. It could be a useful reference anthology, but it would be a sadistic teacher who inflicted the methods the book adopts on a class he is trying to win to poetry. Twenty years ago, the book might have been a best-seller. It covers all the terms and varieties of poetry which new teachers used to feel they must know backwards, before standing in front of the class "to teach poetry". Fortunately, now, the emphasis is elsewhere.—R.A.

Break Into Day ed. K. J. Small (John Wiley) Sydney, 1975, 168 pp, Hard cover, $3.95.

Break Into Day is a poetry anthology which offers a range and depth of verse suitable for Year 11 students. Some sections could also elicit worthwhile response from good Year 10 students.

Small arranges the poems into thematic groups, but he does so with quite a deal of ingenuity. The absence of section headings suggests an overlap of themes and this impression is reinforced by the systematic exploration of each theme. The theme of 'Old Age', for example, includes treatment of age and tranquility as well as the regret that life is impermanent. It then moves to a consideration of the emptiness and sordidness of some lives and some aspects of life. The transition from quiet contemplation of age to mourning the mutability of life in general is almost imperceptible and the total impression is one of unity and comprehensiveness.

The themes deal broadly with man's perception of his world, age, love, death, Christianity and Easter, war and death and the quality of life. Listed in isolation, as they are here, they appear to be rather 'heavy' but Small makes it possible to avoid this heaviness by presenting a range of views on each theme and including some less serious poems even in sections offering the most profound comments on life. (See, for example, 'Resume' p 44 and 'When You Are Old and Grey' p 82.)

A further noteworthy feature of this anthology is the range of poets included. On every broad theme the students can experience the views of poets ranging from contemporary Australian, American, English and Japanese as well as those of such past masters as Shakespeare, Keats, Browning and Arnold.

Small has also included a short section of notes and questions. In this he has given the name and dates of the poets, as well as essential explanatory notes for some of the more difficult poems. At no time does he give information or ask questions that might inhibit the personal response of the students.—T. V. der V.

Poetry Pack I, II ed. James Gibson and Raymond Wilson (Macmillan) London, 1975, boxed sets, $20 each.

Each of the *Poetry Packs* contains 32 brightly coloured cards, folded to provide four sides for printed material. The folded cards measure about 7½ in x 8½ in and contain poems grouped by topic. Thus in the first set the card 'Insects and Spiders' contains ten poems by such writers as Robert Frost, John Clare, Ian Serraillier, Ogden Nash, Clive Sansom. Some teachers may feel that the lack of questions and suggestions for activities will limit the usefulness of the cards, but it can be argued that the omission simply increases their flexibility. Certainly there is abundant evidence that children do not need guiding questions to help them engage in meaningful discussion of poetry.

Suitable for upper primary and Years 7, 8, and 9, the *Packs* are worthwhile resource material for any English Department. Splendidly produced, they are not over-priced at $20 a set—K.W.

Worlds: Seven Modern Poets ed. Geoffrey Summerfield (Penguin) Harmonsworth, 1974, 288 pp, P'back, $2.75.

Superficially, *Worlds* looks like Geoffrey Summerfield's *Voices*. A closer inspection, however, reveals that it is a quite different collection. It is aimed at an older age-group (it is particularly suitable for Years 11 and 12); it offers a generous selection—about twenty poems—of the work of each of the seven poets represented; the illustrations are directly related to the poets themselves. Each of the seven—Charles Causley, Thom Gunn, Seamus Heaney, Ted Hughes, Norman MacCaig, Adrian Mitchell, and Edwin Morgan—contributes an introduction about the way he writes and the influences upon his work. All seven have something to say to young adults in Australia; supplemented by a similar Australian collection, such as *Those Fabled Shores*, *Worlds* could form the basis of a very stimulating course in modern poetry for senior classes.—K.W.

Dimensions ed. Bruce Dawe (McGraw-Hill) Sydney, 1974, 188 pp, P'back, $5.29.

The appearance and contents of this anthology are decidedly modern and Australian, and for these reasons should be particularly appealing to the pupils who seek relevance in their reading.

The poems are grouped thematically under headings such as: 'Joy and the Love of Life'; 'Social Man and the City'; 'Family'; 'Satire'; etc. The poets represented include Francis Webb, David Malouf, Bruce Beaver, Les A. Murray, Judith Wright, Chris Wallace-Crabbe, Michael Dransfield, Geoffrey Lehmann, Vincent Buckley, and other poets whose work has been appearing in poetry magazines and the literary pages of the newspapers. Many of the poems are drawn from these sources.

The particular attraction of this anthology, apart from its modern and Australian bias, is the apparently simple language and style of many of the poems. This is not to suggest that the poems are necessarily easy to understand, but for the teacher searching for poems which pupils might easily relate to, this anthology will certainly help.

It would be a pity if pupils' joy in discovery were destroyed by an over-intense analysis, or 'setting' of questions for homework, as this book, imaginatively handled, could encourage pupils to read poetry for enjoyment, selecting the themes and poems they find appealing.

Ideally, pupils should have sets of anthologies which they can browse through, selecting those poems they like for more intense language study, rather than being limited to set-texts, or even one poet. *Dimensions* would be suitable for Years 10, 11 and 12, depending on the experience and maturity of the classes. It is certainly worth considering for pupils who, so far, have not found poetry relevant, comprehensible, or enjoyable. —R.A.

Kaleidoscope 1: Conflict, Generations, Men at Work. **Kaleidoscope 2:** Imagination, Town and Country, Men and Beasts ed. D. Mallick and R. Jones (Heinemann) Melbourne, 1974; P'back, $3.75 ea.

These two poetry anthologies are the Australian editions, edited by David Mallick, of the English publications, entitled *Themes*, by Rhodri Jones. As the English title suggests, the poems are grouped in each anthology under the themes as listed above. There is no set age group for whom the anthologies are intended. It would be a matter of discretion for the teacher to use those poems from any particular theme section most suitable for a particular class.

The anthologies are fairly large, 11 in x 8½ in, and the binding seems reasonably strong, though the covers would soon be dog-eared. They are illustrated very beautifully in black and white line drawings by Michael Fitzjames.

Kaleidoscope 1 and 2 have numerous additional poems by Australian poets, as well as the original theme selections for the English edition Themes. The poems represented are wide-ranging and interesting. There are many 'newcomers' to the school anthology, including a number of poems by children. The editors also draw on poetry magazines, literary journals, and other less frequently used sources.

These are particularly useful anthologies since the poems are grouped by themes, thus saving the teacher a good deal of searching out and collecting poems for a particular thematic study. The poems for inclusion

have been chosen with care and insight. They are bound to stimulate a good deal of class talk, writing and imaginative work in other forms, e.g. music or collage. The illustrations have been done with a sympathetic eye and ear for the poems and often with a delicious, if wry, sense of humour.

I think these are quite superior poetry anthologies and I would like to have class sets for our school. Besides they are good value. Each anthology has around 245 poems.—M.P.

Where's That Poem? by Helen Morris (Basil Blackwell) Oxford, 1974, revised ed., 287 pp, Hard cover, $14.55.

Although *Where's That Poem?* let me down the first time I consulted it (I was trying to track down the poem *Beleaguered Cities*) there is no doubt of its value as a reference book for English teachers. It lists poems under subject headings; if you are looking for some poems about witches, for example, there are fourteen poems listed, together with the titles of books in which they will be found. For teachers who like to gather their own material rather than simply rely on whatever source book happens to be handy, *Where's That Poem?* is an important resource.—K.W.

Gesture of a Hand ed. David Malouf (Holt Rinehart) Sydney, 1975, 95 pp, P'back, $2.65.

A few years ago the Holt Rinehart publication *Those Fabled Shores* attempted to introduce senior pupils to the work of six contemporary Australian poets. Now a second volume, *Gesture of a Hand*, offers seniors a selection of the work of a further eight poets—Michael Dransfield, Geoffrey Lehmann, Roger McDonald, Rhyll McMaster, David Malouf, Les Murray, Vivian Smith, and Chris Wallace-Crabbe. Like its predecessor, the book is very attractively produced, and there is no doubt that it will perform a valuable function in making these poets accessible to schools. One feels, however, that the choice of poems has been made less with the intended audience in mind than with the desire to provide a representative selection of each poet's work. Thus as a class text it may prove a little less successful than *Those Fabled Shores*. Certainly, however, it deserves to be tried out in senior classes, and multiple copies should be purchased for the school library.—K.W.

Australian Voices ed. Edward Kynaston (Penguin) Ringwood, 1975, 192 pp, P'back, $3.00.

Visually, *Australian Voices* is very striking, being liberally illustrated with photographs and line drawings. In this respect, it is a worthy successor to the earlier *Voices*, but at the end of a careful reading I am left with a sense of some disappointment. The book purports to be a representative collection of Australian poetry, but it contains a disproportionate amount of the trivial, and overlooks significant writers. There are many poems that children will read with amusement, but too few that will repay substantial study.—F.C.

DRAMA

Think, Move, Speak. A Drama Workcard series with a Teacher's Guide by Peter and Janina Watcyn-Jones (University of London Press) London, 1974, $4.95 each set.

There are three sets of cards, graded in difficulty with 24 cards in each pack. The packs are titled *Mime and Movement*; *Stories for Acting*; *Improvisation.*

The cards are designed for use with the nine to thirteen age group, with special emphasis on group work with the teacher acting as adviser to the groups who are expected to work on their own. In the Teacher's Guide there are suggestions for the general organisation of the class and notes on the use of the individual cards.

The authors (practising teachers) suggest that the cards are the result of seeing a need for basic ideas for drama lessons "which will enable most children to gain in self-confidence through working out imaginative and real-life situations and getting enjoyment from doing so." They also say that the ideas, though not original, did develop through group work done in the drama lesson, and from suggestions by the pupils.

For some time teachers have been asking for easily handled cards like these for use in the classroom. Apart from the practical benefits of using cards with clear, bold print, the ideas on the cards are varied and stimulating. Actually, although the cards are designed for the nine to thirteen year olds, I can imagine their use being extended beyond that, particularly with children who only start drama in about Year 8 or Year 9.

The instructions on the cards are simple and clear, and do meet all the claims the authors make for them. This is a most impressive series and one which both experienced and new teachers of drama should invest in. The most common difficulty most teachers experience once they have mastered the basics of drama teaching, is coming up with new ideas. These cards will certainly help you, and they do allow the children to feel they are working out their own situations, with some help from the cards.

Heads of Department could buy one set of each of the series for the Subject Library, and I'd be very surprised if they are not well-worn with constant use at the end of a year!—R.A.

Brassneck by Howard Brenton and David Hare (Eyre Methuen) London, 1974, $2.75. Hard cover, $6.75.

This play is one of the latest additions to Methuen's Modern Plays series, and is a collaboration by two of Britain's new young playwrights. It is a panoramic play about a family called the Bagleys whose struggles to rise to higher levels illustrate the corruptions of capitalistic society in post-war Britain. It has a large number of characters—around thirty—and is an excellent example of modern multi-scene dramatic construction. The scenes include the 1945 general elections, a facsimile initiation into

the Masonic order, a Vatican fantasy, and a hunting expedition. Many of the scenes are fine and witty examples of the use of symbolism in the modern theatre. It is a humorously satirical and lively play, most suitable for study by fifth year classes examining contemporary drama. I cannot imagine any such class not enjoying and benefiting from the study. And any teacher fearful of confronting bald four-letter language will be delighted. It is not to be found here.—D.C.R.

A Touch of Silk by Betty Roland, ed. by Jonathon Shaw (Currency-Methuen) Sydney, 1974, $3.00.

This is one of the titles in a new attractive series called The National Theatre, a series of important plays from Australia's colonial and more recent past. The series is edited by Philip Parsons.

This is a most interesting play, perhaps the best written in Australia prior to *The Summer of the Seventeenth Doll*. It is highly recommended for inclusion in any course that a senior teacher may be designing to give an overview of the development of drama in Australia in the twentieth century. It is an especially suitable play for such study by girls for it is a play with an essential female interest. At its centre is the strong and vividly realised character of Jeanne, a young Frenchwoman who, ten years earlier during the First World War, married an Australian soldier named Jim Davidson. Jeanne has come to live the life of a struggling Victorian farmer's wife in a drought-stricken countryside, cut off from her ebullient homeland.

The play, tragic in its outcome, is creaky at times with melodramatic machinery, and stiff at others with somewhat stagey dialogue. It is none the less a most compelling play to read and rich for study. Written and first produced in 1928, it is a superb example of Australian playwriting of this period.

This edition includes a Preface by A. D. Hope, a fairly long and helpful introduction by the editor on the author and the history and qualities of the play itself, a bibliography, and notes.—D.C.R.

Eh? by Henry Livings (Methuen) London, 1974, $2.45. Hard cover, $6.50.

This is one of the titles in the Methuen Playscripts series. It is a play of the sixties, first produced at the Aldwych Theatre, London, in 1964, starring Donald Sinden. The author, Henry Livings, is one of the important English playwrights of the time, along with John Osborne, Harold Pinter, Arnold Wesker, Peter Shaffer, and John Arden. Any teacher planning a course which examines this period of modern English playwriting would do well to include this play. It represents a unique strand in modern drama, but one which links with a major tradition. Henry Livings is a farceur, one with a surreal poetic imagination.

Eh? is set in a boiler house and plays merry fun both with communications between management and labour, and with marital relationships. Its remarkably fine comic elements indicate that it would also be ideal for inclusion in a course studying comedy.

My one criticism of this particular text is its lack of clear distinction between dialogue and stage directions. It is hard to understand how the editor allowed this blemish to remain for it makes the text somewhat difficult to read.—D.C.R.

Drama Casebook: A Chronicle of Experience by John Challen (Methuen Educational) London, 1973, 162 pp, P'back, $4.50.

It is interesting and profitable to read the very honest experiences of an experienced and thoughtful drama teacher, from the start of his career teaching drama through to various experiences with workshop and production work. One particularly worthwhile feature of this chronicle is the sense of the author's personality and interest coming through the writing. It is the kind of book you will put down and want to come back to quickly. The teacher starting drama, or experienced in it, will enjoy and benefit from reading this.

The chapters cover Lessons; Production; Music (with a useful appendix listing music suitable for drama work); Filming; Playwriting; and Dance Drama. They are by no means exhaustive outlines of theories or methods, but recount the experiences the author has found very successful and sometimes not so successful. He indicates some reasons for the varying responses to methods he used, and explains how he developed workshop activities into productions. Underlying his explanations is a strongly developed sense of why drama is important, and a willingness to change tactics and continues to be analytical yet enthusiastic.

This book should be on the shelf in a Staff Library. It is interesting, enjoyable and enlightening. And most supportive for the reluctant drama teacher.—R.A.

Before Your Very Eyes by John Challen (Heinemann) London, 1970, 57 pp, P'back, $1.35.

This script is sub-titled "A Modern Melodrama" and the author says it was written as a piece of fun, "and a considerable part of the fun arises from juxtaposing the standard melodramatic situations and conventions with our own contemporary background and surroundings".

The play was written for a group of youngsters with tremendous verve and zest, and since the author has had considerable experience working with large groups of children, it is a very practical and involving play. The author suggests ways of overcoming some of the problems of staging it and it is a reasonably short production—two acts of moderate length. With groups of actors in "The Gang", "The Knitting Group" and the "Secret Agents" there is no set limit to the numbers involved.

The story is fairly predictable, as you would expect in a melodrama, and although some of the language is very recognisably British, you could easily use the play as a basis and make necessary adjustments. It would be worth considering this play if you want to try a fairly easy but entertaining production. There is plenty of scope for improvisation and fun.—R.A.

The Social Conflict ed. John Hodgson (Methuen Educational) London, 1972, 228 pp, P'back, $3.55.

This book contains the scripts of three plays *There's No Room for You Here for a Start* by Henry Livings; *The Kitchen* by Arnold Wesker; *Soldier, Soldier,* by John Arden. Anyone who knows the work of these playwrights will recognise the style of drama they present—writing which does show a sharp sense of social awareness and concern. What is particularly worthwhile about their work is the sense of wry humour and at times irony which comes through the situations, making them more memorable plays than some which treat superficially the problems of social conflict.

There's No Room for You Here for a Start shows the kind of social conflicts which arise within the home, and the kinds of adjustment individuals are required to make when circumstances change. The family is comfortably walled off by a nine-foot hedge which the Council wants to reduce to two feet. The improvisations which could arise out of this situation, and the central relationship between Len and Mary would provide a senior drama class with some very interesting and valuable drama work. The book provides ideas for both improvisations and discussion work, as well as guide lines for production.

Arnold Wesker's *The Kitchen* is another memorable play, and it is easy to visualise it as an introduction to improvisations, or as a school production. We see the world of work with all its frustrations, humour and conflicts, behind the scenes in a large restaurant kitchen. Although the characters never develop very fully, the special appeal of this play for use in schools is that it is vigorous, involving, easy to relate to, and has thirty characters. Incidentally, it was made into a film and so obviously allows scope for film work in the school.

John Arden built the drama *Soldier, Soldier* around the ballad of that name, and it is something of a precursor to his *Sergeant Musgrave's Dance*. The story tells of a soldier who exploits a young girl who hopes he will subsequently marry her; then, as you have guessed, he reveals he is already married. The special interest of this play is not so much the plot as the varied dramatic techniques Arden experimented with, and the blend of song, dance, comedy and pathos the play presents.

All told, this book is rather special. The three plays are very suitable for the mature classes and provide a wealth of ideas for varied drama activities. They also provide scope for serious discussions about the kinds of social situations and conflicts they present. The general introduction to each play offers valuable insights into the dramatists' methods and ideas and I would certainly choose this book for active work and discussion with a Senior class.—R.A.

Eight Plays to Finish by Ann Farquhar-Smith (Hulton Educational Publications) Great Britain, 1974, 102 pp, P'back, $3.00.

The idea behind this book is an interesting one. Pupils are given a script for a short play then asked to supply an ending when the situation is quite well developed and the characters established. At the end of the

book there is a suggested ending in case the children cannot think of their own, and there are also questions following the play which could help them to make up an ending.

There are eight plays, suitable in content for Year 7, or a low Year 8, with settings which allow several children to be involved, for example, an airport scene; inside a plane which is hijacked; a hotel where a bomb is planted and the house of a deceased relative. All the plots are fairly straight-forward, but the value of this book is that it gives children a lead-in to making their own plays, and provides sufficient structure for them to be creative with some confidence.

There are also ideas suggested for similar plays, and all the situations are ones most pupils could relate to and extend on. This book will be very useful for all kinds of drama work as it provides imaginative ideas without being prescriptive, and the dialogue is easy to read, with short speeches and plenty of variety.—R.A.

Meanwhile Back at the Ranch. A Drama Experience for Form 3 by R. K. Sadler, T. A. S. Hayller, C. J. Powell (John Wiley) Sydney, 1974, 200 pp, P'back, $3.25.

Whilst this third in the series which began with the excellent *Exit, Pursued by a Bear* is certainly a 'Drama Experience' it's a lot more than just that. It provides lots of opportunity for reading, writing, talking and listening activities to be pursued from a drama base. By setting out to establish situational experiences which will cause children to 'get into someone else's shoes,' and succeeding, the book fulfils the real needs of all English teachers.

If you agree that our task is to create situations where students will want to talk or write or listen to each other because it seems worthwhile and interesting to do so, *Meanwhile Back at the Ranch* deserves your very close attention. It has children talking in groups, a lot. It has them writing scripts inspired by all sorts of stimuli. It has them reacting to newspaper articles, advertisements, television shows and comic strips. It certainly has them exploring human experience through the range of activities encompassed by 'Drama'.

The book does contain scripted material, which is to its credit, and it doesn't cater solely for the best students at the expense of the majority. It's more than a drama book so have a look at it.—J.W.

Scene Scripts ed. M. Marland (Longman Imprint Series) London, 1972, 192 pp, P'back, $1.90.

The series of seven short television scripts assembled here comes from a BBC School Television Series called 'Scene', designed for older students.

Each is a treatment of a problem to do with some aspect of adolescence —family relationships, teenage boredom, and/or violence, work and what to make of it.

Written by different writers, some of the scripts are better than others —Bill Lyons' '$60 Single, $100 Return' is a good well structured piece of writing. One or two of the others aren't quite so tight.

However, all the plays are of interest, they should involve adolescents, and they could, with very little trouble, for the most part, be marked in the classroom, or as Marland points out, could even be tape-recorded as for radio.They are good value for the money and should prove a worthwhile addition to the collections of drama texts in the schools.—F.C.

Drama Source Book by Beth Freeman (Thomas Nelson, Australia) Melbourne, 1972, 110 pp, P'back, $2.90.

This book contains a host of story outlines, all excellent stimuli for dramatic work in the junior secondary school. The book opens with some thirty basic stories each around 100 words or less and each accompanied by suggestions as to how the story could be developed dramatically.

Then follows 'multi-stories', ten situations which lend themselves to multi-scene presentation. 'Crowded stories' provides eight opportunities for total class involvement in crowd situations. 'People stories' focuses on groups of characters in a given context (neighbours in a suburban street; people in an all-night snack bar; people at a football match) with dramatic situations developing out of the interaction of such characters.

Every story outline in the book comes with a very well chosen photograph and with a reference to musical pieces which could be used to give atmosphere to the story.

The back of the book contains suggestions for preparation for each of the story outlines. These provide warm-up exercises for each story, giving practice in many of the movements and reactions involved in the story.

Another commendable feature of the book is the very Australian flavour of its content.—P.Y.

The Legend of King O'Malley by Michael Boddy and Robert Ellis (Angus & Robertson) Sydney, 1974, P'back, n.p.

The N.I.D.A./Jane Street production of *The Legend of King O'Malley* in 1970 was 'born of a close co-operation of actors, writers and directors', and was a stunning success. More than that, it was something of a turning-point, and its loose, revue-style form and imaginative, open-stage production have influenced many Australian plays and productions since.

However, by the time its extensive tours and 'return seasons' had come to an end, the piece was already beginning to show signs of wear, and there is now an awful feeling of anti-climax about reading the 'play' in script form. The lyrics of the little ditties are still clever, some of the vaudeville-style inter-changes still amusing, and the approach to history happily irreverent, but it is not a work that lives between the covers of a book. The thing that made reading it enjoyable for me was that it evoked memories of the play in performance. Without those memories, I should think it would be rather tiresome.

The book deserves a place in the school library as the record of an historical achievement in contemporary Australian theatre. I think it would take an enormously imaginative teacher to make a lot of use of it in the classroom.—F.B.

LANGUAGE

Language Lives by Shephard and Coman. **Language Moves** by Henderson and Shephard. **Grammar Is . . .** by MacDonald and Shephard (Nelson) Ontario, 1972-4, approx. 200 pp. $5.15 each.

A Canadian series of racy books on aspects of language with which all Australian teachers of English are at some time concerned. Only the first, *Language Is!* (reviewed in an earlier *Guide*) has been re-edited for the Australian market by Boomer, Chatfield and Russell. However, the Canadian-ness of the material used (especially obvious in advertisements and some of the television references) only adds interest and gives students further language talking points. There is a brief but disconcerting Canadian-English quiz at the beginning of *Language Lives* which is an introduction to a section on semantics.

Language Lives is not as useful as a text as *Language Is!* but provides plenty of examples to extend the material in the previous book. It again concentrates on student writing after a discussion of word meaning (with a Kipling quote: 'Words are the most powerful drug used by mankind') and a section on synonyms. There is an eleven-page section on Canadian English which could be a useful introduction to Australian English or an annoying distraction. The second half of the book goes over some of the ground of the types of writing sections in *Language Is!* with reasonable advice on purposeful essay writing (though this perhaps dismisses it rather shortly).

Language Moves again goes more deeply into some of the issues raised in *Language Is!*, particularly the spectrum of usage, the origins of English, extensions of modern English—with an interesting section on Media, analysed mainly by the use of examples.

Grammar Is . . . was almost a godsend (the price was $5.15 and caused enthusiasm to fade a little). Being at school in the days of Allen's *Latin Grammar* and the early editions of Dutton and Hornibrook's *Essentials of English*, at university when English language studies seemed to mean only Old and Middle English and a little phonetics, and teaching in the age of the 'new' English syllabus has led me into many tangles with older and younger teachers on how, what and when English grammar should be taught. This text/handbook seems ideal for an introduction to the study of the structure or machinery of our language. It begins with a disarming (more for students than teachers perhaps!) introduction 'Why I Hate Grammar' and proceeds through careful definition to a discussion of inflection and word order. Then it launches into the parts of speech; detailed, well-organised and yet creating active not passive learning situations for students. Brief sections on advertising's special uses of English structures and common usage problems are followed by a lengthy section on sentences and paragraphs. Some of the exercises are mechanical and many are quite ingenious. With careful and appropriate use as a text this book will give students a working understanding of the terminology of English grammar and more insight into their own and others' writing.

All these texts make use of literary and journalistic examples, photographs, cartoons, advertising, film and television and a McLuhan type lay-out. A bright and breezy collection which does not make an academic welter of language study.—P.J.M.

A Short Guide to Traditional Grammar by J. R. Bernard (Sydney University Press) Sydney, 1975, 79 pp, P'back, $2.00.

This is an astonishing book. One would expect that a book published by Sydney University Press and carrying the imprimatur of the New South Wales H.S.C. Syllabus Committee would be at once educationally sound and academically irreproachable. In fact it is neither.

In his Preface, Professor Bernard asserts that 'a familiarity with the basic terms of Traditional Grammar is of benefit to all education people' (sic). By this he may mean teachers, or it may be simply that even linguists need the services of a good proof-reader. This knowledge is needed, he claims, for the critical appreciation of literature, for deciding the acceptability of a given usage, or for effectiveness of delivery when making a speech. One might agree that a case can be made out for the first two, but the last is almost certainly not true.

Passing from the Preface to the body of the book, one finds one's worst fears realised. Professor Bernard must have been working with vintage copies of Allsopp and Hunt at his elbow, for the book is crammed with dummy-run exercises of the most retrograde sort. Further, it does not even succeed in its major aim of providing a clear account of Traditional Grammar. In the very first section of the book, for example, lexical morphology and grammatical morphology are mixed in the most confusing way. Then (page 8) we are told that 'a compound word is one in which two or more root words are joined in such a way that there is subordination by one or more of the root words involved'. But what about a word like 'fighter-bomber'? And does it really help to call 'blackberry' and 'more handsome' by the same label of *compound?*

On almost every page there are signs that the book has been put together without sufficient care. On page 24 Professor Bernard is at pains to make it clear that 'to' is not really to be considered part of the infinitive form; the implication is that it is to be regarded as a preposition. In that case, his definition (page 51) of a preposition as a word which shows a relationship between a noun or pronoun and some other word is made nonsense of in such a sentence as 'I am happy to see you'.

On page 12 we are told that nouns have the ability to indicate whether one or more items are referred to. Like 'sheep' or 'deer'? On page 15 we are invited to underline the nouns in the sentence:

Funnel-web spiders are a curse in parts of New South Wales. The answer on page 72 informs us that 'funnel-web spider' is a noun; what, then, of the definition of an adjective (page 42) as a word that modifies or adds meaning to a noun?

The definition of verbs (page 16) as 'words which refer our thoughts to what the items of our experience do' is one that is hardly calculated to shed light on the subject; and the classification of 'turned out' and 'were turning' under the same heading of compound verb lumps two quite distinct kinds of compound together in a way that will only confuse.

One could go on and on listing inconsistencies and confusions. The definition of a pronoun on page 35 ignores the fact that a pronoun often takes the place of the total noun phrase (e.g. The tall boy and the short girl . . . they). On page 47 the sentence 'He rode extremely quickly' is offered as having two adverbs. But 'extremely' is not functioning in the same way as 'quickly'; surely it would be better, for the sake

of clarity, to classify 'extremely' as an intensifier? The definition of a preposition on page 51 could apply equally well to some verbs, and the definition of a conjunction (page 53) could apply equally to prepositions! The section on gerundives seems designed to confuse, and the definition of a phrase (page 60) as 'not a complete message in itself' is certainly open to challenge.

Teachers of H.S.C. classes would be well-advised to steer clear of this book. If a knowledge of grammatical terminology is needed by the pupils, it is surely possible to provide such knowledge as part of the on-going language/literature study, in situations where it will be seen to have some point. The course that Professor Bernard provides will be seen by most pupils as dull, tedious, and totally unrelated to language in use. —K.W. (Condensed from *E.T.A. Newsletter.*)

Using 'Language in Use' by Anne and Peter Doughty (Edward Arnold) London, 1974, 128 pp, P'back, approx. $7.90.

Work with Language: Letters by S. Harris and K. Morgan (Edward Arnold) London, 1974, wallet, $11.60.

Work with Language: Teenagers by Brian Harrison (Edward Arnold) London, 1975, wallet, approx. $11.60.

These three publications arrived too late for the detailed reviews they deserve, but their importance is such that it seemed vital to include a note on them in this year's *Guide*. *Language in Use*, published in 1971, is at last getting the attention of Australian teachers; it may yet prove to be the most significant contribution to English teaching made during the past five years. Now, rather surprisingly, Peter Doughty and his wife have produced *Using 'Language in Use'*. Why, one is entitled to ask, when *Language in Use* itself consists of outlines for units of lessons, is such a book now needed? The authors state that the book's aim

> 'is to put into the hands of every teacher, whatever his particular subject or responsibilities, a guide to the ways in which the pupil's own experience of his language can be the basis for teaching and learning.'

The suggestion is that *Language in Use* left some questions unanswered, and a perusal of the table of contents reveals that much of the book consists of answers to questions such as: 'Do the units help with the teaching of literature?' and 'Can the units help with a thematic approach?' Also included are the thoughts and practical experience of many teachers who have used *Language in Use*.

The two wallets each contain a large number of items in multiples of six. The *Letters* pack contains a wide selection of letters, both private and public, written on a variety of subjects and in different styles. The *Teenagers* pack contains newspaper cuttings, interviews and the like—inevitably with a strong U.K. bias. Both wallets contain a teacher's leaflet containing suggestions for using the material.

As already indicated, all this material needs to be the subject of a considered review. In particular, there is a need for teachers to report on the usefulness of the two wallets in Australian classrooms. All that can be said here is that on a quick perusal the material certainly seems worthy of close examination, and that the wallets would probably prove most useful in the middle and upper levels of the secondary school.—K.W.

Transgrammar by J. Malmstrom and C. Weaver (Scott, Foreman) Glenview, 1973, 400 pp, P'back, $8.63.

In a book aimed at 'fostering attitudes and abilities needed in studying the structure of language' it seems misconceived to spend time going over theories and early formulations of theories now outmoded. It is all the more dubious to subject students to exercises which facilitate operating in old ways (e.g. the section on structuralism). It is also a pity in a book which in many ways is so very useful. *Transgrammar* offers a clear, generally lucid account of transformational theory. While it does not shy away from the mechanics, it concentrates more on an informal description of its objects and benefits. Broad in its sweep it also touches on case grammar and generative semantics.

A good feature—and pertinent in the light of current developments in syllabuses—the book devotes a final section to the role of grammar in style. To its credit, many an observation and many an exercise in the earlier parts are also directed to showing how an understanding of grammar can elucidate one's responses to a literary text.—R.D.E.

Morphology by P. H. Matthews (Cambridge University Press) Cambridge, 1974, 243 pp, P'back, $4.95.

Morphology was the first title to appear in the new series Cambridge Textbooks in Linguistics. It promises to provide 'an introduction to the theory of word-structure.' As might be expected from P. H. Matthews, it is a learned and solid treatment of the subject, full of insight, and wide ranging in its examples.

The book ranges over lexical and inflectional morphology, morphene and allomorph, sandhi, morphological processes, inflectional morphology and syntax, the division between syntax and lexicon, morphology and phonology, and the treatment of morphology in generative grammar. The author examines the views and theories of both ancient and ultra-modern grammarians, and he draws his examples from classical and modern languages as well as from English.

Morphology is hardly a text one would set for secondary school students. But it is one which teachers could profitably read as background to their teaching of the derivational and inflectional aspects of English words.—R.D.E.

Semantics by Geoffrey Leech (Penguin) Harmondsworth, 1974, 386 pp, P'back, $2.35.

The first of the two sections into which *Semantics* falls contains an illuminating, if somewhat cursory, survey of some of the misleading attitudes to which semantics has been prone, and of some of the approaches to handling the problem of meaning in language. Leech describes the 'relative failure' to handle meaning of the 'contextualists', (a term he uses to cover all scholars who thought, or think, meaning to be reducible to observable context, situation or use—scholars of whom Malinowski, Bloomfield and Firth are representative), and the unabashed return of most modern linguists to the 'mentalism' so emphatically rejected by the 'contextualists'.

In the second, more theoretical, section of the book (chapters 6-14) Leech focuses his attention upon the cognitive aspect of meaning (which he wishes to distinguish from various types of 'associative' meaning and which, he argues, should be assigned priority in semantic analysis). In attempting to present a coherent semantic theory Leech draws widely

upon the principles which have developed in modern linguistics—componential analysis is advanced as a means of formally describing the meaning of words and, as a necessary complement to this in providing semantic representations for whole sentences an analysis of the semantic structure of sentences in terms of arguments and predicates is proposed.

A most refreshing aspect of *Semantics* is the author's lack of hesitation in venturing into areas which, because of the difficulties they pose, have tended to be neglected in semantic study. (For instance, on page 216ff, Leech attempts to specify the general form of a rule of semantic transfer in order to account for such effects of language as metaphor and irony.) The non-specialist will find particularly helpful the survey of relevant books and articles 'Background Reading', which is organised on a chapter-to-chapter basis, (p 362ff), and the brief summaries at the end of each chapter, which prevent us from losing sight of the developing arguments of the book.—P.C.C.

Linguistics and Literature by Raymond Chapman (Edward Arnold) London, 1973, 119 pp, P'back, $3.30.

In the early chapters of *Linguistics and Literature* Chapman attempts, by attacking both the widespread concern among students of literature that the linguistic study of style threatens to denigrate the aesthetic beauty of literary works, and the feeling among linguists that the deviance of literature excludes it from their proper field of study, to show that the two disciplines of literary criticism and linguistics 'can illuminate one another in many ways' (Preface). Fundamental to the book is the assumption that, since a writer's style is an individual and creative utilisation of the resources of language provided by his period, his chosen dialect, his genre and purpose, it is necessary to recognise and specify the range of language upon which is he able to draw in order to understand and make explicit his linguistic creativity.

Chapman investigates (Chapter 5 onwards) some of the ways in which writers exploit the greater freedom of literary language. Again and again he emphasises that even apparent extremities of style can be approached with the understanding that they spring from the norms of usage of the speech community in general. Lexical deviation, syntactic manipulation and the use of figurative expressions, for instance, are all heavily influenced by the common core of language, while metre cannot be adequately studied without reference to the rhythm of spoken language. The book concludes with an illuminating discussion of discourse analysis, an area in which comparatively little work has been done, but one which is of vital importance for stylistic study.

Linguistics and Literature is a concise, entertainingly-written introduction to the study of stylistics and, as such, should prove of interest to both student and teacher. For the reader who wishes to venture further, Chapman conveniently supplies a list of books and essays relevant to the topics discussed in each chapter.—P.C.C.

Linguistics in Language and Teaching by D. A. Wilkins (Edward Arnold) London, 1972, 243 pp, Hard cover, $7.95.

Wilkins claims of his book that it is an attempt to bridge the gap between linguistics and the methodology of language teaching. Certainly

his approach—taking the linguistic point first and then asking what value it has for language teaching—ensures that he keeps this object always in view, even if he does not always succeed.

The principal language for exemplification is English, so while the book has obvious pertinence for the teacher of foreign languages, it also has some usefulness for the teacher of English.

One worries at times about the eclecticism of the book. It is not that one demands an unswerving loyalty to one theory alone, but there is a danger of incoherence. Again, too, there is the problem of inadequacy. The English teacher would be better served, one feels, reading the more expansive volumes devoted to the various divisions of English, rather than the compacted chapters in this text.—R.D.E.

Learning About Linguistics by F. C. Stork and J. D. A. Widdowson (Hutchinson Educational) London, 186 pp, Hard cover, $7.50; P'back $4.50.

Subtitled *An Introductory Workbook*, this volume is very much an introduction. One might almost say too much. The treatment of the various topics is perforce scant: 186 pages to cover linguistics! Thus twenty-odd pages for phonetics; another twenty for stress and intonation; thirty for grammar, etc. Semantics, acquisition and variation receive similar terse treatments. While much of it is sound enough, it is all too brief. It falls out like a set of notes one might have compiled on a series of lectures.

The book may have some uses as a summary and thereby a reminder for the teacher, but it has little value for the student approaching language study. A more extensive treatment and explanation is required than is offered here.—R.D.E.

Applied Linguistics and Language Learning by W. A. Bennett (Hutchinson Educational) London, 1974, 352 pp, Hard cover, $15.15.

While William Bennett is the director of the Cambridge University Language Laboratories and while he no doubt had the foreign language teacher basically in mind when he wrote this book, nevertheless it contains a lot of material which the teacher of English will find enlightening. As Bennett himself rightly proposes, the distinction between first language learners and foreign language learners can be misleading. Certainly there is a sizeable degree of overlap where linguistic theory and application is concerned and Bennett wisely concentrates on those more fundamental aspects. Since most of his illustrations are drawn from English, his book has a more than usual benefit for English teachers.

There are chapters on linguistic theory and the model of learning, language learning, audio-visual aids, language teaching, regional and other languages and the teaching of literature. The author is largely content to provide a distillation of the best in current theory and practice. As a result his book is a useful reference tool.—R.D.E.

Stylistics by G. W. Turner (Penguin) Harmondsworth, 1973, 256 pp, P'back, $1.70.

Party under the impetus of fresh developments in linguistics, though partly also in its own right, stylistics is enjoying a vigorous growth. Publi-

cations concerned with it are multiplying as we look with refined procedures at the ways in which writers manipulate language in the pursuit of their intentions.

Turner's book provides an excellent introduction to the subject. It is clear, sound, amply illustrated and comprehensive. There are chapters on sound, syntax, vocabulary, context and register. It is not over-burdened with technical procedures and terminology but it does open the way for one to come to understand the central goals and methods of stylistics and to move out into more intricate texts. It will be useful for those seeking to integrate language and literature studies, and for those seeking more concrete approaches to literary criticism.—R.D.E.

The Survival of English by I. Robinson (Cambridge University Press) Cambridge, 1973, 242 pp, P'back, n.p.

This book had its origins in the appearance of *The New English Bible* in 1961, which Robinson sees largely as a failure in expression. His experience with *The New English Bible* prompted him to look at other current uses of English. He argues that 'the language a society uses to express its deepest concerns is a sign of its health' and his review takes in the language of politics, love and journalism as well as religion. He is disturbed with what he found.

With chapter titles like "The Vulgarisation of *The Times*' one might suspect that Robinson is an old-style purist. Certainly he is concerned with the misuse of English and his book concentrates on drawing attention to contemporary failings. *The Survival of English*, however, is more thoughtful than an unbalanced onslaught. True, it is a controversial, tendentious book, and one may want to disagree with its general premise or some of its particular evaluations. Nevertheless it is extremely useful because it makes us think about language and challenges us to consider the worth of current developments in the use of language. Moreover his assessments are not all wrong and in these days of debate on literacy and the quality of students' writing, his criticisms of some contemporary styles might give us pause. Certainly Robinson is right in drawing attention to the dangers of popular jargon.—R.D.E.

50

LITERARY CRITICISM

A Dictionary of Modern Critical Terms, ed. Roger Fowler (Routledge and Kegan Paul) London, 1973, 208 pp, $4.10.

This book is designed to add to and qualify terminological handbooks by encouraging a new perspective on literary terminology: 'to stimulate curiosity about how literary terms work actively for us, rather than to satisfy a utilitarian desire to gain access to their traditional meanings.'

The editor suggests that, if we are going to be self-conscious about our literary terminology, we ask such questions as 'What are the potentialities of this term? What can I do with it?' The contributors were invited to write in this questioning, analytical spirit. What they have to say enriches the reader's literary awareness.

The book can be read 'as a picture of literary criticism entering the 1970s as a vital and professional humane discipline'.—M.I.A.

Chaucer and the English Tradition by Ian Robinson (Cambridge University Press) Cambridge, 296 pp, P'back, $7.25.

This book argues that too much scholarship and not enough close attention to the poetry itself has obscured the real nature of Chaucer's art. It is an admirable view, but Robinson's dismissal of scholarship has blinded him to much of the essential Chaucer. He often writes perceptively about the realistic element in the poetry, but he cannot grasp Chaucer the moral allegorist, the author of *The Book of the Duchess*, *The House of Fame* and the ends of both *Troilus* and *The Canterbury Tales*: there, a knowledge of medieval premises about art and morality must be added to close reading skills to grasp the poems fully.

Robinson is working in the Downing College, post-Leavis tradition, and not surprisingly he writes enthusiastically and often revealingly about the 'abundant life' of the realistic Chaucer, though all too often he moves on into the affective generalities about 'life' and 'energy' that often limit post-Leavis criticism to an audience of initiates. For the uninitiated, there are some helpful insights here, but Robinson's best work remains his earlier *Chaucer's Prosody*, where he argued that the real movement of Chaucer's verse has been obscured by editors and commentators obsessed by the iambic pentameter. The 'English tradition' chapters at the end of the book are unconvincing; they propose a native tradition, full of 'energy' and 'life', but he underrates the subtlety and the formality of the English tradition, as well as minimising the 'European' quality of Chaucer's work. Fourteenth century traditions have been much better handled by John Burrow in his recent book *Ricardian Poetry*.—S.K.

A Short History of English Literature by Harry Blamires (Methuen) London, 1974, 536 pp, P'back, $2.55.

In very readable fashion, Mr. Blamires whisks the reader through six centuries of English literature. If you are designing a course for seniors which requires them to have some notion of the development of English literature, then this book could prove just the thing for your pupils. But a book of this size can provide little more than a summary when it covers such a wide field; students looking for substantiations of critical judgments will have to look elsewhere.—K.W.

Shakespeare Survey 27 'Shakespeare's Early Tragedies', Kenneth Muir (Cambridge University Press) Cambridge, 1974, Hard cover, $17.60.

Shakespearian and Other Essays by James Smith (Cambridge University Press) Cambridge, 1974, Hard cover, $17.60.

Shakespeare's Early Tragedies are understood to range flexibly from "Titus Andonicus" ', 'The Motif of Psychic Division in "Richard III" ', give rise to the study of such topics as 'The Aesthetics of Mutilation in "Titus Andronicus" ', 'The Motif of Psychic Division in "Richard III" ', 'The Antic Disposition of Richard II', 'Hamlet' and the 'Moriae Encomium', 'The Relation of Henry V to Tamburlaine', and 'Shakespeare and the Puritan Dynamic'. As well as the historical question of 'Shakespeare, Her Majesty's Players, and Pembroke's Men', there are also many aspects of modern Shakespearian productions dealt with in this volume. Judi Dench speaks of her experiences in Zefferelli's 'Romeo and Juliet' and in Trevor Nunn's 'The Winter's Tale', while Peter Thomson reviews the 1973 Stratford season in England giving among other things an excellent account of the 'conscious theatricality' of such productions as John Barton's 'Richard II', and noting how far apart at the present moment are the academic interests in Shakespeare (Professor Muir's 'straight' Shakespeare) and the highly patterned and self-conscious procedures of the stage productions now being seen. *Shakespeare Survey 27* also contains reviews of the Year's Contributions to Shakespearian Study: Critical Studies by D. J. Palmer; Shakespeare's Life, Times, and Stage by Nigel Alexander; and Textual Studies by Richard Proudfoot.

To students of English literature in the twentieth century the name of James Smith has a special place. His essays have appeared in isolated but prestigious locations—in T. S. Eliot's *The Criterion* and Dr Leavis' *Scrutiny* in the 1930s—and have dealt with central topics such as Metaphysical Poetry, Wordsworth, Baudelaire, Croce and Empson. His major writing, as this posthumous volume of his work edited by Edward M. Wilson shows, has been on Shakespeare, especially on the comedies, problem plays and late romances. In all of his work James Smith reveals a directness of interest in the critical issues of the play as a literary text, supported by a ranging intelligence and a well-stocked mind. He was a product of 'high' scholarship of the English kind with an affectingly philosophical seriousness as the mark of his originality. He completed his career as Professor of English in 1969 at the University of Fribourg, Switzerland.—J.T.

Traditions of Medieval English Drama by Stanley J. Kahrl (Hutchinson University Library) London, 1974, $6.55.

This study deals with the Corpus Christi Play and the later medieval morality tradition. It presupposes readers with some knowledge of the corpus.

The introductory chapters survey problems of reconstructing the physical details of medieval stagecraft and discuss the theatrical context in which writers of these religious plays were working.

Professor Kahrl considers ignorance of the plays in production to be a major barrier to full appreciation. He approaches this barrier armed with scholarship and a practical knowledge of production techniques used in modern presentations of medieval plays. He discusses production methods

suggested by a scholar's understanding of the period and the reactions of modern audiences to their execution on stage. This forms the basis for his explication of the plays as dramatic literature.

The final chapter suggests that later drama used medieval theatrical traditions to embody new ideas and that the imaginative debt was greater than that usually acknowledged.

The book is a refreshing attempt to grapple with the problem of medieval plays as drama in production. Professor Kahrl has consistently kept the problem in the foreground and has demonstrated its relevance to literary appreciation.—M.R.

Caxton's Own Prose by N. F. Blake (Andre Deutsch) London, 1973, 187 pp, Hard cover, $8.80.

This book supplies a well-prepared edition of Caxton's original prose—some 90 pages in all, with about half as much again by way of glossary and notes. These last are efficient enough to allow the easy reading of the text to anyone to whom fifteenth century English is not a complete novelty.

In a lengthy introduction Blake examines the chronology of Caxton's work and the kind of influences both literary and linguistic which influenced his output. Through this approach a clear picture emerges of Caxton's mind and method and the ways in which he chose to use his innovation of printing to affect the culture of his day.—G.A.C.

MASS MEDIA

Mass Media and the Secondary School by G. Murdock and G. Phelps (Macmillan) London, 1973, 196 pp, Hard cover, $14.75.

In 1966, a Centre for Mass Communication Research was founded at the University of Leicester. The centre was invited by the Schools Council to undertake a study of media education. The result is a thorough and very interesting study incorporating an examination of "the relationship between the social structures and cultures sponsored by educational institutions and those offered by the leisure environment."

Teachers, it would seem, know too little of the mass media which the young enjoy—or, perhaps more correctly, many teachers are torn between what the teaching profession publicly espouses as "good culture" and the popular forms of entertainment which they often enjoy secretly.

Broadly, the book's conclusion that teachers need to enter more insightfully into the kinds of radio, film and press which their pupils enjoy is probably as pertinent for Australia as for the U.K. Are the schools wise in reflecting cultural and social values so often at variance with those that the children absorb through many other channels, including the media? This is significant reading for Australian teachers.—F.C.

Media Source Book by John Murray (Nelson) Melbourne, 1974, 111 pp, P'back, $3.50.

Each of the thirty-five sections of this book presents a theme of interest to young adolescents and suggests ideas as to how aspects of that theme can be worked out in the various media. The first section, for example, is on motor cycles. Amid four full-page photographs of motor cycles are suggestions for writing a newspaper story, an editorial and an advertisement, and for making a short radio feature, a one minute super-8 film and a TV programme. Similarly each of the other sections contain starting points for a wide range of expressions through the various mass media. Most of the sections of the book are concerned with sport and leisure activities (sailing, fishing, hunting, skindiving, camping) or with socio-moral issues (drugs, smoking, women's lib, the church, war, pollution).

A very useful teacher reference book, or more particularly, an excellent handbook which a student could use, either individually or in a group context, for independent explorations in the media.—P.Y.

Free Films in Australia—A Select List by J. C. Olsen (Angus & Robertson) 1974, 67 pp, $3.25.

Teachers in the schools will welcome this selection, since finding sources of free films for study purposes is a time-consuming process. For each of the major subjects in a typical secondary curriculum, some film titles are listed with useful brief notes on each film.

In addition, the author provides a library index, complete with full addresses for each State in Australia.

The teacher of English and of film study will need to look further afield than the suggested titles, but the library index will provide him with potential sources of other films.—F.C.

The New Media Challenge by N. E. Trowbridge (Macmillan) Bristol, 1974, 119 pp, P'back, $3.50.

Non-Book Materials by P. McNally (Sun Books) Melbourne, 1973, 153 pp, P'back, $4.95.

These two books are useful practical guides to the teacher and/or school librarian on A/V equipment. They offer valuable advice on the use of a variety of teaching media, and on their selection, storage, and maintenance.—F.C.

Media Production by J. Dawson (Nelson) Melbourne, 186 pp, P'back, $3.95.

Media Production takes the student behind the scenes, as it were, giving a simple yet interesting account of the processes by which the various media—newspapers, magazines, film, radio and television—are produced. The book might be used as a text both in schools and colleges, and it will no doubt be a convenient and ready source of information to the teacher. —F.C.

MISCELLANEOUS

Children's Books of the Year, 1973 selected and annotated by Elaine Moss (Hamish Hamilton) London, 1974, 155 pp, P'back, $3.25.

Although this list has been appearing for four years now, it has not been offered for review previously. This is a great pity, for it is an invaluable publication for teachers and librarians who take their responsibilities seriously. The 1973 list contains 350 titles, each accompanied by a brief but penetrating commentary. No teacher can hope to keep abreast of the best in children's literature without some guidance; *Children's Books of the Year* directs the reader's attention to significant publications and makes sound judgments upon them. It is an essential reference for every English Department.—K.W.

8 x 5 Discussion Library (Ashton Scholastics) Sydney, 1975, approx. $39.95.

As the title suggests, this is a set of eight novels, five of each, available for a wide reading programme in junior secondary classes—Years 7 and 8.

By now, the case for such sets should have been established. It is encouraging, however, to see another series appear.

An associated teacher's handbook provides imaginative and varied suggestions for activities based upon each novel. The novels are varied in theme and style and should provide the desirable diversity in reading material which a wide reading programme ideally seeks to provide.

The novels are—*The Gunshot Grand Prix*, *The Hill of the Red Fox*, *The Lost Islands*, *Meet the Austins*, *The Mock Revolt*, *The Moon of Gomrath*, *The Whistling Boy*, and *Wild Brother*.—F.C.

The Thorny Paradise: Writers on Writing for Children ed. Edward Blishen (Kestrel Books) Harmondsworth, 1975, 176 pp, Hard cover, n.p.

Written for Children by John Rowe Townsend (Kestrel Books) Harmondsworth, 2nd ed., 1974, 368 pp, Hard cover, n.p.

Teachers interested in developments in children's literature will find *The Thorny Paradise* fascinating reading. In this collection of essays some of the best known of children's writers discuss aspects of their craft or issues related to the state of children's literature today. Here is a wide-ranging and provocative article by Joan Aiken; Philippa Pearce describes the writing of *A Dog So Small*; Ian Serraillier reflects on writing verse for children; Richard Adams discusses *Watership Down*. Nicholas Fisk, Jill Paton Walsh, Ursula Le Guin, Rosemary Sutcliff, K. M. Peyton and Barbara Willard also contribute to a very worthwhile collection.

Written for Children was first published in 1965. Since then a great deal has happened in the field of children's literature and this new edition of John Rowe Townsend's account of the development of children's books contains much new material, particularly on American and Australian writers. The book is undoubtedly a valuable guide for teachers—and for interested parents.—K.W.

INDEX OF BOOKS REVIEWED
(by title)

Across the Board 22
Applied Linguistics and Language Learning 65
Approaches 25
Australian and New Zealand Writers' Handbook 14
Australian Voices 50

Barcoo Series 32
Before Your Very Eyes 54
Brassneck 51
Break Into Day 47

Caxton's Own Prose 70
Chaucer and the English Tradition 68
Children and Themes 5
Children's Books of the Year 74
Children's Reading Interests 9
Children Write 15
City of Gold and Lead 38
Club 75 31
Come to Your Senses 14

Dancing Bear 36
Dangerous Spring 37
Dictionary of Modern Critical Terms 68
Dimensions (Dawe) 49
Dimensions (Twigg) 16
Discussion Library 74
Down Your Way 31
Drama Casebook 54
Drama Source Book 58

Eh? 52
Eight Plays to Finish 55
8 x 5 Discussion Library 74
Endless Steppe 36
English 13/14 27
Every English Teacher 5
Explorations in Children's Writing 13
Explorations in the Functions of Language 4
Explorations in the Teaching of Secondary English 10
Explore and Express 20

Fiction in Schools 6
First Paperback Poets Anthology 46
Free Films in Australia 71
From Dialogue to Discourse 14
Futureprobe 19

Gesture of a Hand 50
Ghosts, The 36
Globe Books 37
Grammar Is 59

Hat Full of Dreams 16
Hey English Is Easy 33
Hey English Is Fun 33
Horror, a Modern Myth 24
How to Write and Speak Better 15

Idea Book for Acting Out and Writing Language 13
I'd Need Four Eyes 45
In His Own Image 18
Interest Books 28
Into the Mirror 24
Island of the Blue Dolphins 36
It's Like This, Cat 37

Josh 36

Kaleidoscope 49

Language and Literature 8
Language: Classroom and Examinations 5
Language in Bilingual Communities 4
Language in the Classroom 6
Language, English and the Curriculum 4
Language Lives 59
Language Moves 59
Language Study, the Teacher and the Learner 4
Learning about Linguistics 65
Legend of King O'Malley 58
Life-Language Series 25
Linguistics and Literature 64
Linguistics in Language and Teaching 65
Living Expression 19
Looking Back 25

Mainstream English 16
Manspace 21
Mass Media and the Secondary School 71
Meanwhile, Back at the Ranch 56
Mediamind 21
Media Production 72
Media Source Book 71
Messageways 27
Morphology 63

Nanceluke 40
Narrow Path 36
Nelson Language Stimulus Programme 21
New Media Challenge 72

Orbit Series 31

Patchwork Paperbacks 31
Perceptions 20
Please to Remember 28
Poem Pack 45
Poetry Pack 47
Pool of Fire 38

Quality of Listening 3
Quest 22

Reading Curriculum 8
Reading, How To 6
Reading and Teaching the Novel 8
Reading Today and Tomorrow 8
Real Imagination 46
Rich and Poor 18

Scene Scripts 56
Science Fact/Fiction 42
Semantics 63
Sense of Myself 25
Shakespeare Survey 69
Shakesperian and Other Essays 69
Short Guide to Traditional Grammar 60
Short History of English Literature 68
Single Light 37
Sixteen Modern Short Stories 43
Social Conflict 55
Solos 30
Sounds and Silents 30
Starters 28
Storymakers 42
Stylistics 66
Survival of English 66

Take a Part 28
Take My Hand for a While 18
Tapestry 45
Taste of Cockroach 34
Teaching English to Teachers of English 10
Teaching the New English in Primary Schools 9
Telescope 45
That Was Then, This Is Now 42
They Really Taught Us How to Write 13
Think, Move, Speak 51
Thorny Paradise 74
Touch of Silk 52
Traditions of Medieval English Drama 69
Transgrammar 63
Trigger Books 32

Ups and Downs 20
Using the First Paperback Poets Anthology 46
Using Language in Use 62

Viewpoints 26
Visual Discussions 21

Wedding Man Is Nicer than Cats, Miss 36
What It's All About 37
Where Do We Go From Here? 40
Where's That Poem? 50
White Mountains 40
Who Needs You?—22
Work with Language 62
Workshop in English 27
Worlds 48
Writing without Teachers 14
Written for Children 74

Mrs M. I. Aldred, Head of English Dept, North Sydney Girls' High School
Miss R. Arnold, Lecturer in Education, University of Sydney
F. Bladwell, Head of English Dept, Blakehurst High School
G. A. Case, Head of English Dept, Brisbane Grammar School
Miss F. Christie, Lecturer in Education, University of Sydney
P. C. Collins, Tutor in English, University of Sydney
G. J. Costello, Head of English Dept, East Hills Girls' High School
Miss P. A. Donnelley, Lecturer in Education, University of Sydney
R. Donnelly, Head of English Dept, Punchbowl Boys' High School
A./Prof. R. D. Eagleson, Dept of English, University of Sydney

P. K. Finnane, Inspector of Schools, N.S.W. Education Department
Mrs J. Finney, Head of English Dept, Moorefield Girls' High School
P. Jones, S.E.M.P. Project, Knox Grammar School
Dr S. Knight, Dept of English, University of Sydney
Miss R. Lawson, Lecturer in Education, University of Sydney
G. Little, Principal Lecturer, Canberra College of Advanced Education
Miss P. J. Morgan, Head of English Department, Cleveland Street Boys' High School
Mrs M. Peppercorn, Head of English Dept, Normanhurst Boys' High School
D. C. Reid, Lecturer in Drama, Sydney Teachers' College
Dr M. Rogerson, Lecturer in English, University of N.S.W.
Mrs J. Rothery, Lecturer in Education, University of Sydney
Prof. D. Spearritt, Dept of Education, University of Sydney
E. Tucker, Head of English Dept, Maroubra Junction Girls' High School
A./Prof. J. Tulip, Dept of English, University of Sydney
T. Van der Veen, Head of English Dept, Toronto High School
R. D. Walshe, writer and editor
J. Ward, Lecturer in Education, University of N.S.W.
K. Watson, Lecturer in Education, University of Sydney
Mrs U. J. Wilkins, Senior Lecturer in English, Sydney Teachers' College
G. Williams, Assistant Lecturer in Education, University of Sydney
P. Young, Head of English Dept, Macquarie Boys' High School